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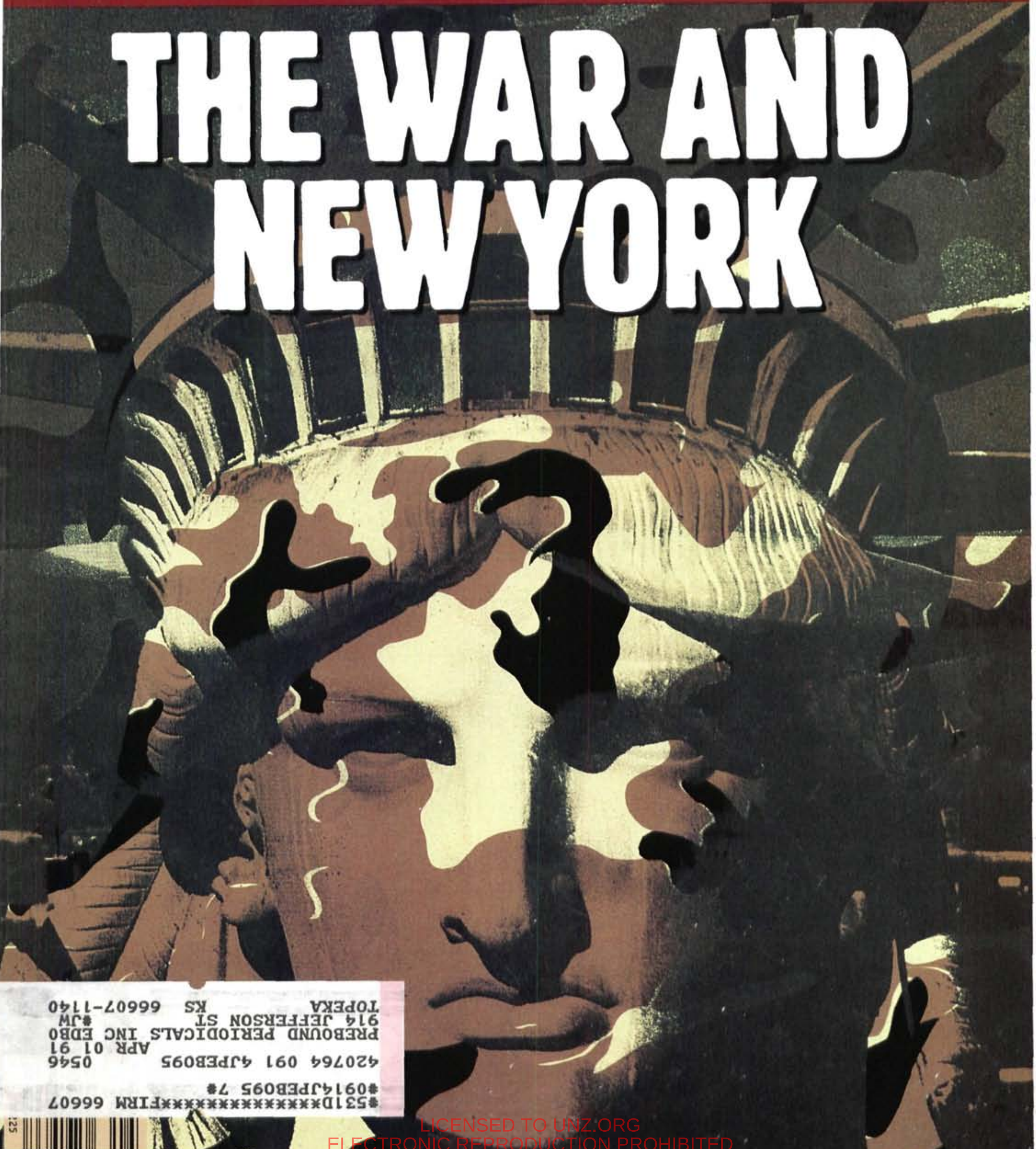
NEW YORK

THE WAR AND NEW YORK



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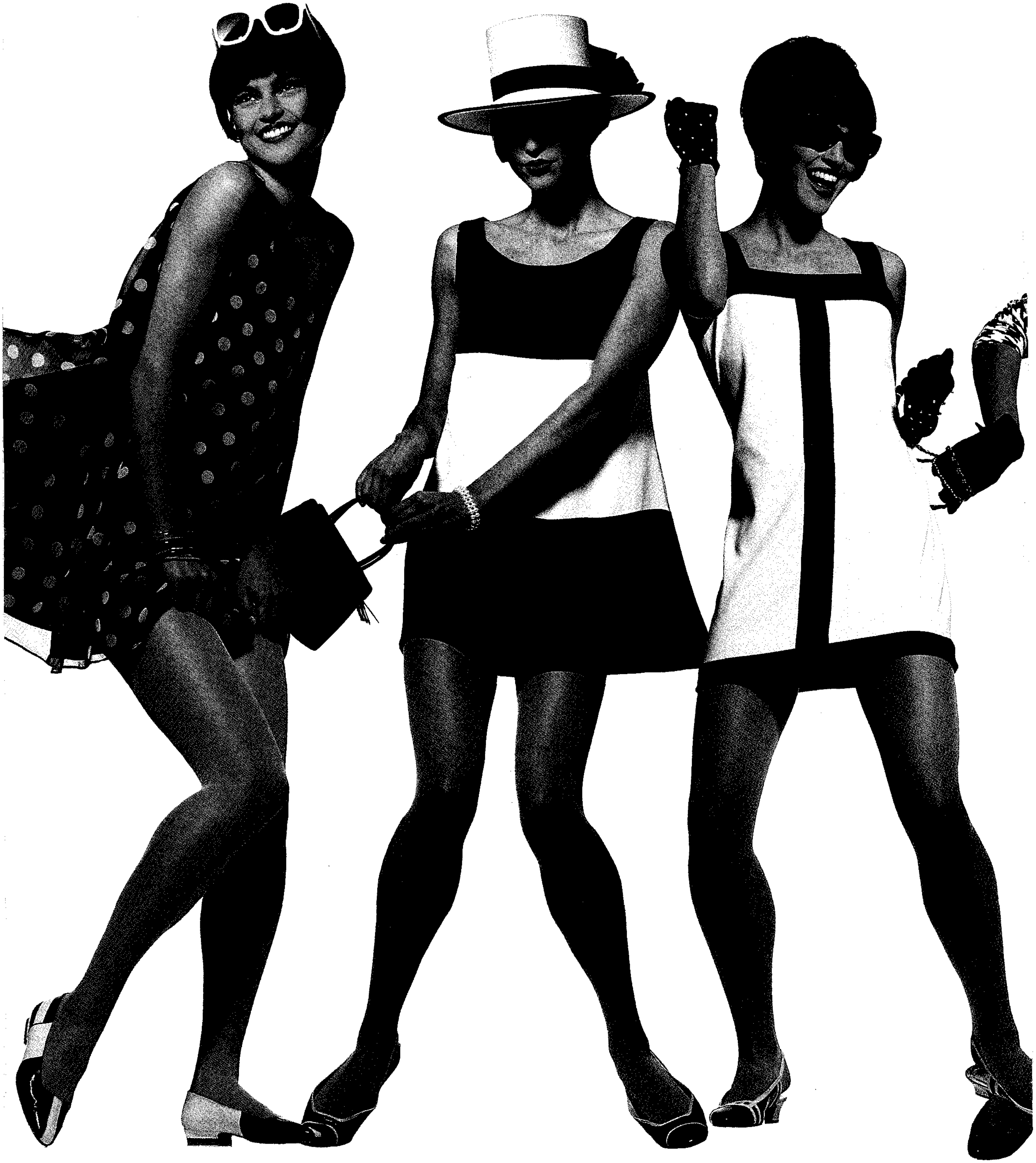

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SPECIAL REPORT

THE WAR AND NEW YORK

We're 6,000 miles from war—too close for comfort. As the crisis pervades a city on edge, New Yorkers take a long, hard look at themselves. Some march. Others pray. Everyone's talk turns to "values." With these dispatches, *New York* surveys the wartime mood. **John Taylor** (page 14) charts the new sobriety. It's stormed the streets, and what felt right before seems frivolous. Is it time to atone? **Joe Klein** (page 18) reports from Israel. **Jeanie Kasindorf** (page 22) talks to servicemen's families. They wait. So do Iraq's fearful émigrés—**Eric Pooley** (page 26) drops in on Baghdad New York. **Christopher Byron** (page 30) assesses the impact on the plummeting local economy, while **Edwin Diamond** (page 32) sees postwar changes in TV news. And on Madison Avenue, **Bernice Kanner** (page 34) watches the marketers try to figure it all out. Here, the city speaks—in a special report on New York and the war.

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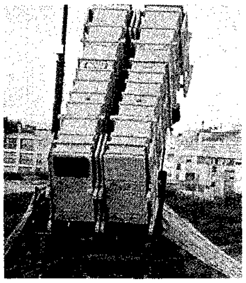
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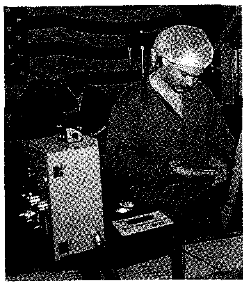
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Cover: Detail from Andy Warhol's *Camouflage Statue of Liberty,* 1986.
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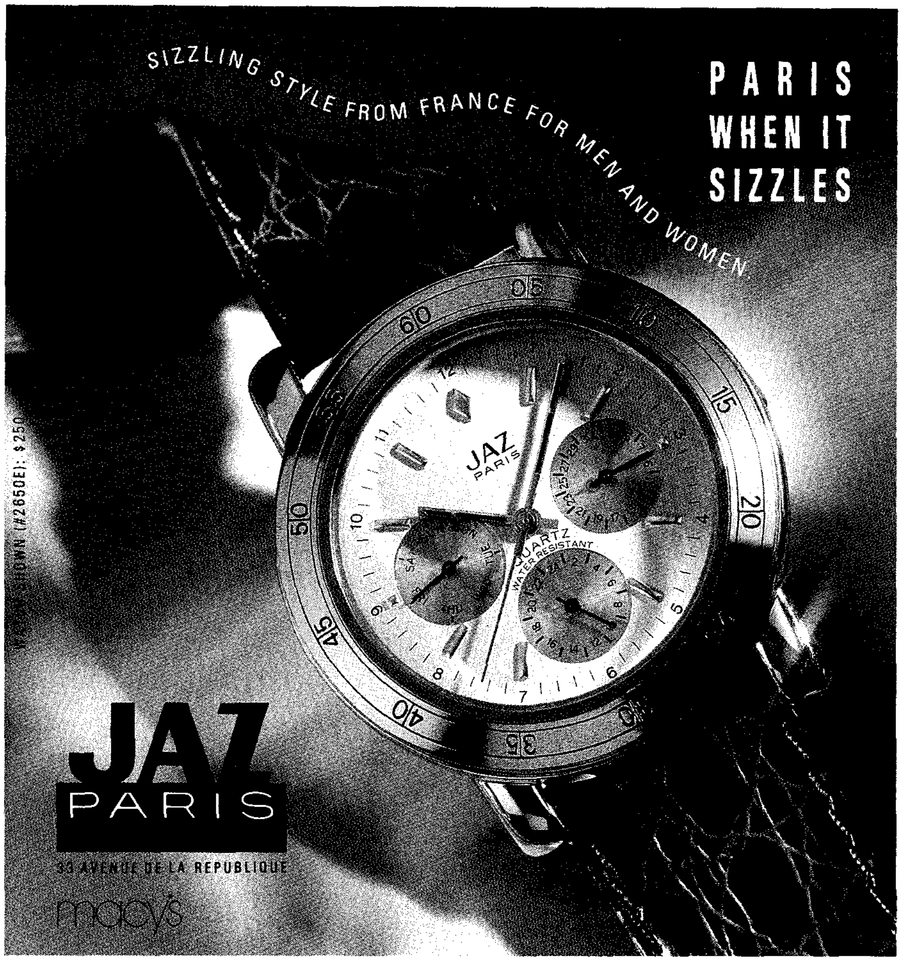
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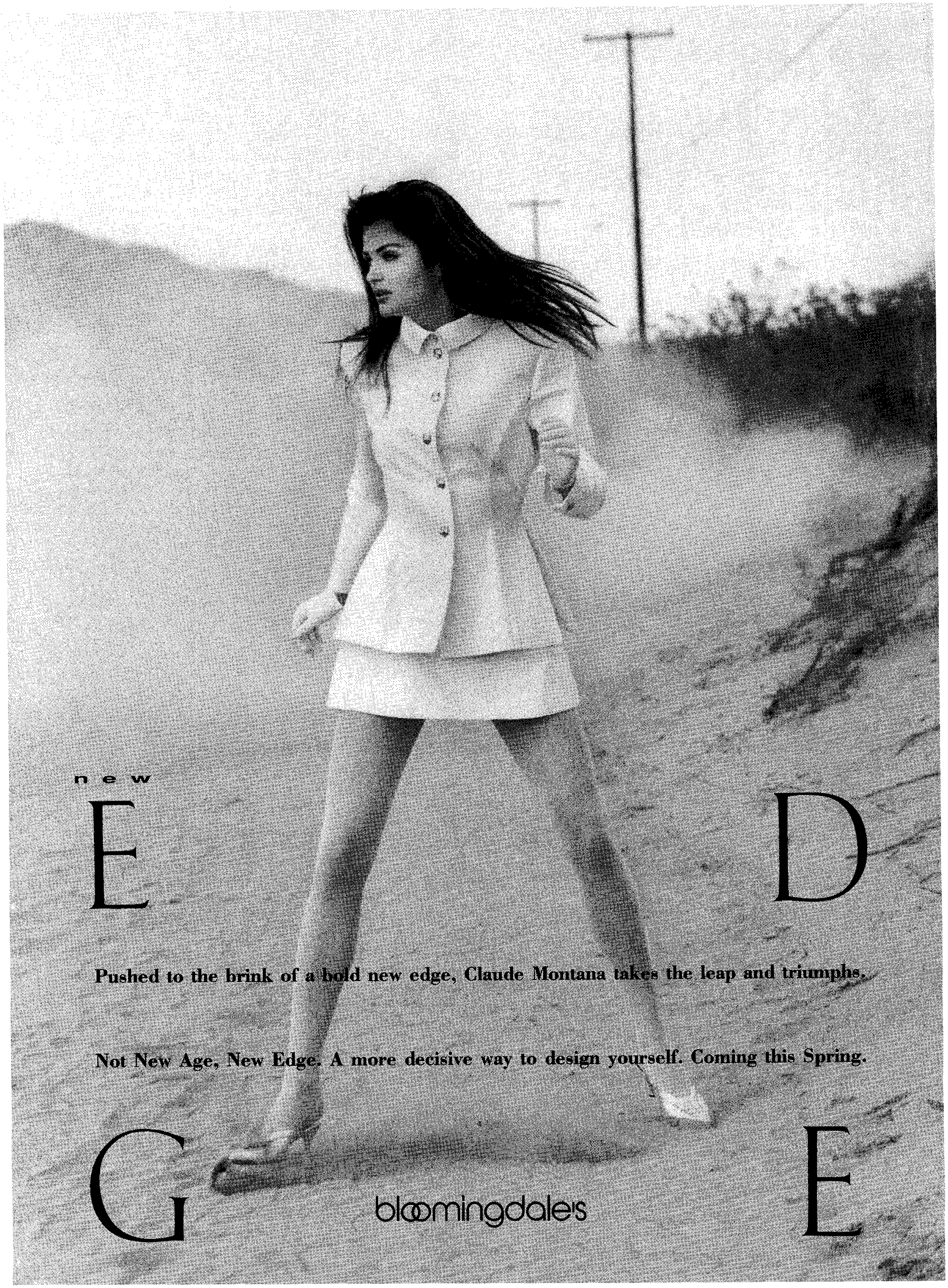

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LETTERS

Let's Do the Time Warp Again

YOUR JANUARY 14 COVER BROUGHT BACK many memories ["Fame Heaven"]. The night before I got married, in 1964, I received a gift from the lifeguards at the pool I belonged to. It was one of Rudi Gernreich's topless bathing suits, which I still have. It has never been worn, and it still has the tags. Seeing that old picture of Peggy Moffitt wearing one has made me feel young again.

Diane Pencek
Tunkhannock, Pa.

AT THE TIME, I WAS ABOUT THE SAME AGE AS the younger participants at Fernanda Wanamaker Wetherill's Southampton bacchanalia ["The Debutante From Animal House," by Bob Ickes]. I regretted profoundly that I had not received an invitation—especially after I read an account of the proceedings in which someone remarked: "Those kids were hell-bent for booze, sex, and abandon!" And *I* missed it!

Halton Adler Mann
Manhattan

MONTI ROCK III WAS ONE OF THE ORIGINAL outrageous performers ["Love Power's Prince of Wails," by Rowan Gaither]. I remember how much I looked forward to watching him do his thing on *The Merv Griffin Show*. His showstopping moment would come in the middle of a song, when he would go wild, shaking his long, gorgeous hair all over the place and flailing his graceful arms. Watching him gyrate was like witnessing an artistic tantrum. Monti Rock III was a real entertainer. I hope he comes back to New York soon!

Susan Smpadian
Manhattan

I FEEL IT IS IMPORTANT TO MENTION SOME accomplishments that were overlooked in Phoebe Eaton's profile of Christina Paolozzi ["The Bare-Chested Contessa"]. While she battled brain cancer, Christina escalated her philanthropic efforts with organized charities and sent medical and financial aid to a young family in Afghanistan. She also wrote stories and essays and mailed them with drawings and photos to friends—an offshoot of a career in journalism she began in the late seventies (*New York* was one of her first publishers). Christina eventually segued from her colorful career as a society-column "party girl" to being a savvy benefactress of the arts; she was an early supporter of the now-successful Australian rock band INXS. But most important was the impact of her courage on her friends during her illness. With every setback and hospital stay, she rallied us around her. She relished every day of her dwindling allotment until she could no longer leave her bed. Her battle was never fought quietly, but with resounding rage.

Joanne Nici
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

IT'S HARD TO BELIEVE SO MANY YEARS HAVE passed since I listened to Dr. Martin Abend ["The Raging Bull of Channel 5," by Meredith Berkman]. I so agreed with his warnings to the bleeding hearts and the criminal-justice system that its lax treatment of felons would eventually turn New York into a city of fear. How right he was. Why didn't more people listen to him? I'm glad he's still around and would enjoy seeing him in a debate today. He'd make many of his old foes eat crow.

Lillian F. Page
Scarborough, N.Y.

IN YOUR LIST OF BARRY GORDON'S CREDITS, you neglected to mention the one role in which he was seen by probably more people than in any of his others—as Gary Rabinowitz in *Archie Bunker's Place* ["One Good Boy in 'A Thousand,' " by Stephen J. Dubner].

Marvin Warren
Manhattan

School for Scoundrels

HOW UNFORTUNATE THAT NEW YORK DOES not employ the death penalty. Then these wonderful judges could give criminals what they really deserve ["The Toughest Judges," by Linda Wolfe, January 14]. The judges' only satisfaction comes from handing out long, harsh sentences. So instead of the electric chair, the convicts go to prison, where they can take college courses, work out in the yard, and get free underwear—all on our tax dollars.

Linda Russo
Manhattan

JUDGE EDWIN TORRES IS CORRECT IN HIS view of rehabilitation. By the time many criminals appear before a Supreme Court judge, they have run the gamut of rehabilitative services available to them but have chosen to thumb their noses at getting help. The time has come to put aside the malarkey preached by ideological liberals. In the name of rehabilitation, our prisoners can earn degrees from colleges such as Skidmore—courtesy of the State of New York. And let us not forget their other perks, such as cable television and, in some prisons, conjugal visits. The least we can do is force criminals to serve out maximum prison terms. These maverick judges are sending a long-overdue message to the criminal subculture of New York City: that crime does not pay. Judges Rothwax, Torres, Galligan, Scott, and McLaughlin should be cloned until one of their sort is hearing every criminal case within the New York City judicial system.

Helena M. Motyka
Oxford, N.Y.

No Sale

I WOULD LIKE TO CLARIFY A RATHER AMBIGUOUS item about William B. May that appeared in a recent "Intelligencer" column ["Sales Talk at William B. May," December 17]. In the course of this fiscal year, we have been approached by several parties who expressed interest in buying our company. I am certain there will always be interest in William B. May, because we are a major player in the New York residential-real-estate industry. Throughout our long history, we have often been approached by those who would like to merge with us or buy us outright, but we remain committed to a 125-year-old tradition of family ownership, which has been uninterrupted since our company was founded, in 1866. Unfortunately, people believe what they read, and your piece has put doubts in readers' minds about our fine firm.

Peter R. Marra
President
William B. May Company, Inc.
Manhattan

Have Truck, Will Travel

WE REGRET THAT AN UNUSUAL NUMBER OF other commitments prevented us from being able to pick up the furniture that Rachel Weinberger so generously offered us around Thanksgiving ["Letters," December 17]. We can usually arrange a convenient pickup time and are most grateful for the donors' patience. The Partnership for the Homeless has been able to help furnish more than 2,400 apartments for homeless families who have been relocated from welfare hotels and shelters into homes of their own. We recently added a third furniture truck and crew so that we can continue to offer free pickup service throughout the metropolitan area. Any readers interested in arranging a pickup can call (212) 947-3444 (furniture in good condition only, please, particularly tables, chairs, sofas, and cribs).

Peter P. Smith
President
The Partnership for the Homeless
Manhattan

NEW YORK
INTELLIGENCER
BY JEANNETTE WALLS

HIS NAME IS MUD...SCANNING SYLVIA PLATH...ARABIAN SLIGHTS?...GETTING EXERCISED

WHY 'SADDAM' CAN BE A DIRTY WORD

While the United States is launching a military attack on the forces of Saddam Hussein, most Americans are unknowingly making a verbal attack on the Iraqi leader as well.

According to Jeanette Wakin, a senior lecturer in Columbia University's Middle East Languages and Cultures Department, "Saddam" means "learned one" or "leader" when the name is correctly pronounced, with the accent on the second syllable. But many English speakers mistakenly emphasize the first syllable, which makes the word mean "crash" or "collision."

One source, a native Egyptian, goes so far as to say that the way George Bush mispronounces "Saddam" gives the word "a very vulgar meaning." He says that when "Saddam" rhymes with "Adam," the word means "a boy who fixes or cleans old shoes. It's the dirtiest possible insult in some parts of the Arab world, but you have to have spent years on the streets of Alexandria or Cairo to know it."

JENNINGS GETS FLAK FROM LUTTWAK ET AL.

Peter Jennings is under fire. Detractors are saying that the ABC anchorman has shown bias in his reporting on the war in the gulf.

Edward Luttwak, a senior fellow at the Center for Strategic and International Studies in Washington, D.C., says Jennings is "more unjust to the Israelis than [to] the Arabs, but he makes the Arabs out to be completely irrational." Two weeks ago, on ABC's *Nightline,* Luttwak attacked Jennings for exaggerating how sensitive Arabs might be to Israeli retaliation against Iraq. The next day, he continued the criticism on CNN's *Crossfire,* singling out Jennings as an example of "self-taught anchormen pretending to be experts."

William Safire last week also referred to Jennings's alleged bias. In his January 21 New York *Times* column, Safire wrote that Jennings shows a "persistent pique at Israel." Neither Jennings nor a spokeswoman for ABC News would comment, but Luttwak says, "If this means I'll never appear on ABC again, it is possible I might survive."

HEALTHY, WEALTHY, WISE—$10 A YEAR

Even though New York is having a budget crisis, annual memberships to city-operated recreation centers are being sold in relatively affluent neighborhoods for next to nothing. One source complained about a couple earning more than $90,000 who joined the "really gorgeous" Asser Levy Recreation Center on East 23rd Street for only $10 each. "The city is subsidizing health clubs for the rich," said the source.

But Parks Commissioner Betsy Gotbaum explains that she's in the early stages of trying to make New York's 27 recreation centers pay for themselves. "Right now, the rules are that you have to charge the same amount for the centers in the poor and the affluent neighborhoods," she says. "I'm trying to change that, but it takes time. . . . Believe me, I'm known as the money-grubber, and I'll charge whatever I can. I've put through a request to raise the price of baseball permits from $4 to $6, and you wouldn't believe the hate mail I'm getting."

MALCOLM DRAWS A BEAD ON BIOGRAPHERS

Janet Malcolm is at it again. The *New Yorker* writer, who has called journalists "morally indefensible," is taking on biographers. "She intends to look into whether [the late poet Sylvia] Plath's history has been represented fairly in biographies," says a source. When Plath committed suicide in 1963, she was virtually unknown and was legally separating from Ted Hughes, England's poet laureate. Hughes now controls Plath's estate as well as biographers' access to many of her journals and letters. So far, biographies about her have been largely unflattering.

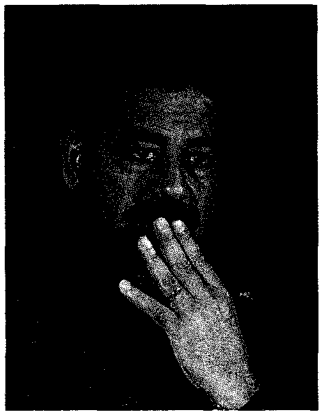
Although Malcolm has interviewed some writers, says one source, others are reluctant to talk to her because of her attack on writer Joe McGinniss in her 1989 article "The Journalist and the Murderer." Malcolm has already approached Paul Alexander, whose Plath biography is due from Viking this fall. Neither Alexander nor Malcolm would comment. Hughes couldn't be reached.

Malcolm's 1984 book, *In the Freud Archives,* has also caused controversy. Psychoanalyst Jeffrey Masson sued Malcolm and the publisher, charging that she altered quotes. The case is now before the United States Supreme Court.

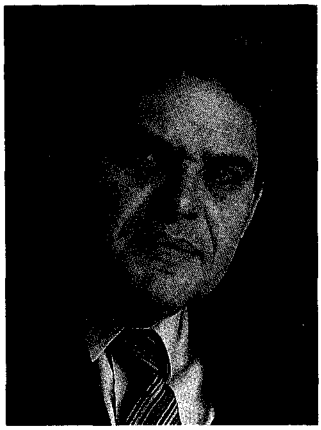
ASSOCIATE EDITOR: DEGEN PENER

BY GEORGICA: POND PARCEL UP FOR SALE

The largest private estate in the village of East Hampton, cover-



SADDAM HUSSEIN



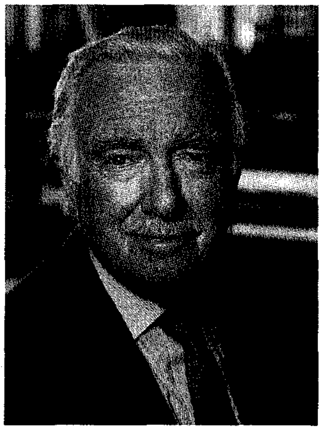
EDWARD LUTTWAK

BETSY GOTBAUM

Photographs: top, Catherine Leroy/Gamma-Liaison; center, Cynthia Johnson/Gamma-Liaison; bottom, Nola Tully/Sygma.

A DOVISH DEBATE...FROM PALEY TO PAM?...WARREN IN THE CAN...THAT'S THE WAY IT IS

MADONNA


WALTER CRONKITE

PAMELA HARRIMAN

ing more than 57 acres, has just been put up for sale—and conservation groups are concerned that it might be subdivided. The home of the late Abstract Expressionist painter Alfonso Ossorio—which has an eight-bedroom house, an arboretum, and a swimming pool—is bounded on three sides by Georgica Pond and includes fragile wetlands. Media magnate Chris Whittle, developer Harry Macklowe, and Pace Gallery president Arnold Glimcher live nearby.

No asking price has been set. "It's one of the last great estates," says Frank Newbold, one of the brokers handling the sale. "This is preserved intact from another era."

BEATTY BARKS 'CUT!' ON DOCU-MADONNA

Madonna—who created a flurry when her controversial "Justify My Love" video was banned from MTV last year—is doing a little cutting of her own. The Material Girl is the executive producer of *Truth or Dare: On the Road, Behind the Scenes, and in Bed With Madonna.* The documentary, to be released by Miramax in May, originally contained "intimate scenes" between Madonna and Warren Beatty, says a source. But, according to the source, Beatty's lawyer insisted that much of the material be cut. "Beatty didn't want the public to see him like that," says the source. Madonna's spokeswoman didn't return calls, and a Miramax spokeswoman said she wasn't aware of the request. Through a spokesman, Beatty would say only, "Madonna is a big talent and a friend of mine, and I wish her well."

HISTORICAL SOCIETY HOLDS HAPPY TALKS

The New-York Historical Society is planning a series of "debates" about race, but according to one source, all the participants have to agree.

Starting this month, the Society is holding discussions on "Race and Class in New York City." Participants include striking *Daily News* columnist Juan Gonzalez, State Assemblyman Frank Barbaro, and Calvin Butts, pastor of the Abyssinian Baptist Church. One source says that writer Jim Sleeper was nixed because "his opinions might upset people." Sleeper, who is on the editorial board of New York *Newsday,* is the author of the controversial *The Closest of Strangers: Liberalism and the Politics of Race in New York,* which has upset some stalwart liberals.

"I'm not some racist reactionary," says Sleeper. "My book was a conversation within the liberal left. They seem to be saying that certain ideas shouldn't be aired." But an NYHS spokeswoman says, "We considered a number of people. We just looked for a good group."

A MAN WHO NEEDS NO INTRODUCTION

Do Americans still recognize Walter Cronkite? The night that war broke out in the Persian Gulf, CBS wasn't so sure. When the former anchorman appeared on *CBS News With Dan Rather* on January 16, staffers in the control room were faced with a problem: Was it necessary to put Cronkite's name on the screen? After some debate, producers decided not to identify him.

"There was a discussion," says a CBS spokeswoman. "It was decided America knows who he is."

VOGUE WINTOURIZES, BILLY NOVELIZES

Vogue editor-in-chief Anna Wintour is refashioning the masthead. Contributing editor Joan Juliet Buck begins a film column in April, the first in Wintour's two-year reign. Former *Interview* editor Shelley Wanger, who recently joined Pantheon Books, will become consulting features editor. Next month, New York *Daily News* columnist William Norwich, who has been a *Vogue* contributor, gets named editor-at-large. . . . In the midst of the *Daily News* strike and the paper's uncertain future, Norwich is also working on a novel. The society scribe has been urged to write a *roman à clef,* but says he's trying "a little semi-autobiographical book. I have the working title *Diary of a Diarist.*"

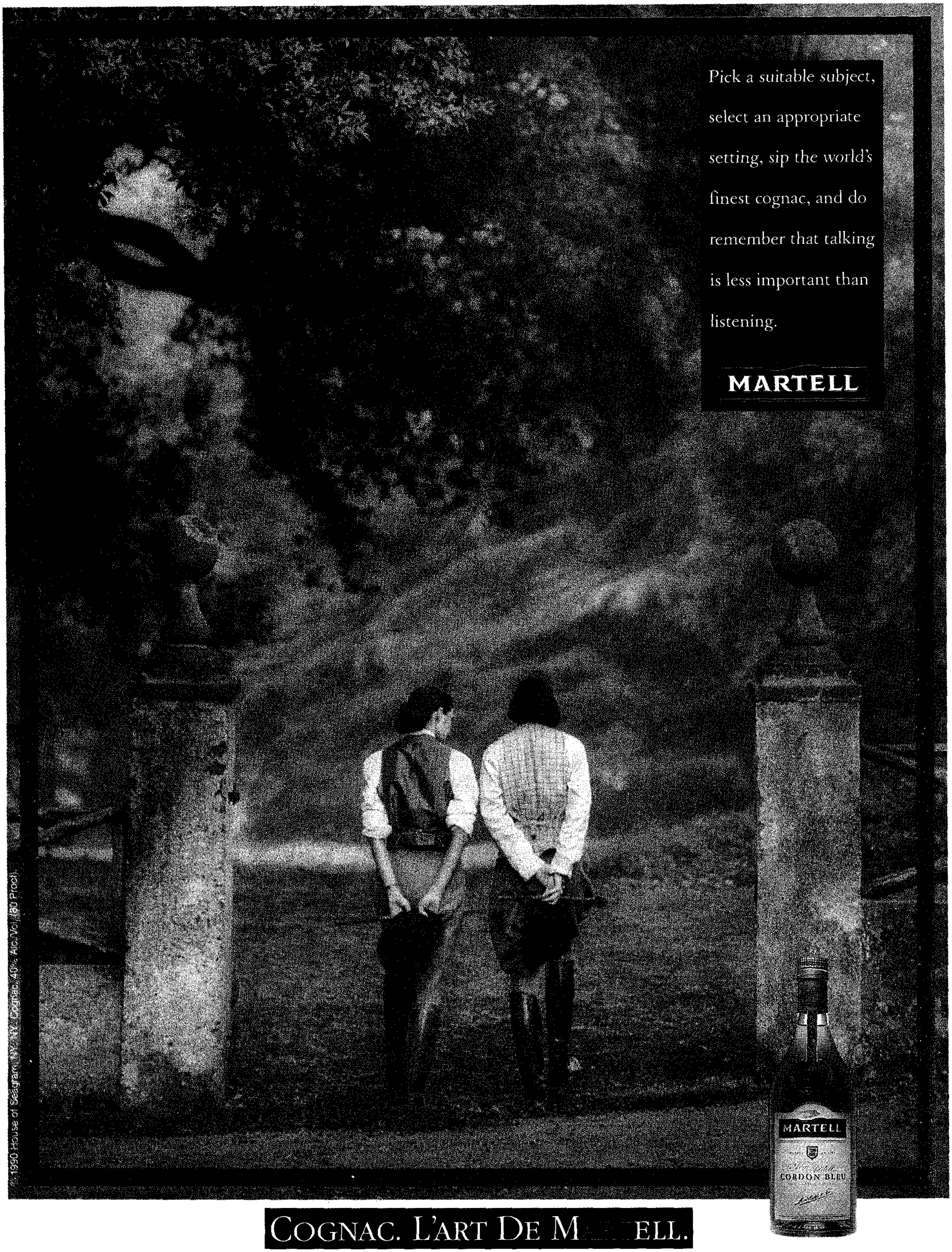
PALEY BIOGRAPHER HOT TO DO HARRIMAN?

Sally Bedell Smith, fresh from eviscerating the late William Paley in the biography *In All His Glory,* is already sharpening her pencil for a new subject, and one publishing insider says Smith is "strongly considering" writing about Pamela Churchill Hayward Harriman. Still one of the most influential women in Washington, Harriman, 70, was born in England and was married to Randolph Churchill, agent Leland Hayward, and politician W. Averell Harriman.

"Smith likes the idea of writing about a woman this time," says the source. "And Harriman's life, like Paley's, includes both the social world and the power elite." Another source says Smith is also considering Katharine Graham, head of the Washington Post Company. Smith, however, wouldn't comment: "I'm still looking at a wide variety of topics. It's between me and the publisher."

Photographs: top, Eric Robert/Sygma; center, CBS; bottom, Diana Walker/Gamma-Liaison.

THE OF CONVERSATION.



Pick a suitable subject, select an appropriate setting, sip the world's finest cognac, and do remember that talking is less important than listening.

MARTELL

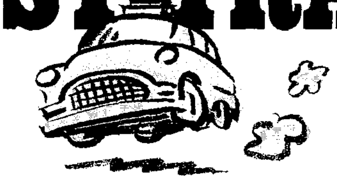
COGNAC. L'ART DE M ELL.

SINCE 1715.

© 1990 House of Seagram, N.Y., N.Y. Cognac. 40% Alc./Vol. (80 Proof).

ELECTRONIC REPRODUCTION PROHIBITED

FAST TRACK



EDITED BY CHRIS SMITH

HIGH TECH

Mo' Beta Blues

It's EMBARRASSING TO confess: I own a Betamax videocassette recorder.

Go ahead, laugh. I'm used to it. Beta is the Brooklyn Dodgers of videotape formats, loser to the VHS Yankees. In any video-rental store in New York City, the Beta tapes sit forlornly on one little shelf, muscled aside by the bigger, more popular VHS cassettes.

FINAL SALE!
$3.99
SALE
BETA BLOWOUT!!
LOWEST PRICES
$2.99
THE BETA ONLY STORE

Going, going. . . .

Except, that is, in one store: Beta Only, at 202 West 49th Street. Opened three years ago, Beta Only is a place where Betamax owners feel understood. Like Esperanto speakers or devotees of an exiled foreign monarch, Betamax owners would gather to nurse secret resentments and dream of a Utopian "what might have been." We know that Beta offers picture and audio quality far superior to that of VHS. We know that new movie releases on Beta can sell for half the VHS price. We mourn the fact that Sony—the only manufacturer of Beta hardware—kept such a tight grip on Beta technology that the format never proliferated.

"Betaphiles will sit and curse VHS," says Evan Morowitz, manager of Beta Only. "It's like a religion. These people worship their machines."

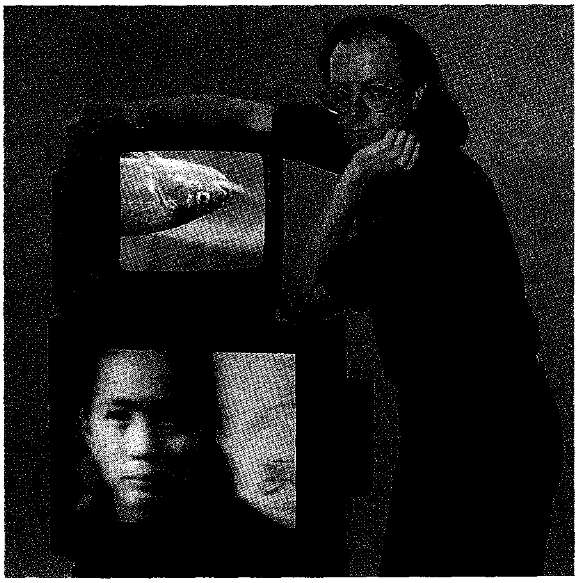
But there is bad news, news painful even to Beta owners, who are inured to life's hard knocks: Beta Only is closing. Its "Beta Blowout" sale began in December and will continue until stock runs out, probably some time in February. Yet big savings don't really seem to cheer up the Beta lovers: they pick disconsolately through the stacks of cassettes, looking for all the world like baseball fans at the last game at Ebbets Field. "I'm going to miss this place," said one. "They knew what it was all about." GREGORY CERIO

BRIEF LIVES

VIDEO *VERT*

It COULD BE CALLED *America's Scariest Home Videos:* In Texas City, Texas, a factory leaks noxious chemicals into the groundwater; in Oregon's Siskiyou Mountains, hillsides are denuded by loggers; in Haiti, a waste trader eats toxic ash from Philadelphia to prove a dump is "safe."

But these stark images are part of a cable television series called *Green Screen,* which debuts on February 1. Produced by Deep Dish TV, the first national public-access satellite network, *Green Screen* is a collection of grass-roots views of the environmental crisis. Though the skills of the cameramen vary wildly, many *Green Screen* segments demonstrate the power of pictures—especially the vivid footage of dolphin drownings. The scenes became a turning point in the fight for "dolphin safe" tuna fishing when they were shown on network newscasts last year.



Camera crusade: Green Screen*'s Kevin Duggan.*

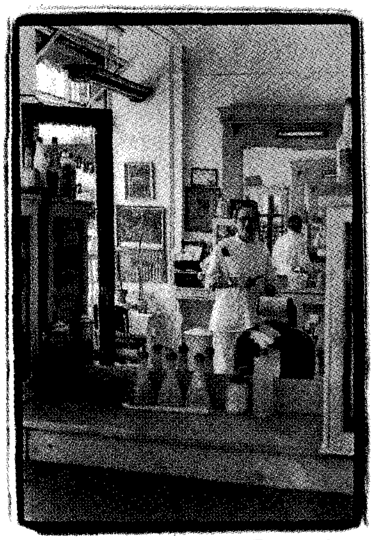
Working out of a small office on Lafayette Street, Deep Dish has beamed activist video to more than 350 stations since 1986. *Green Screen,* perhaps its most accessible offering, grew from what series coordinator Kevin Duggan, 34, calls "the need to redress the mainstream media's avoidance of certain issues in their rush to get on the environmental bandwagon. The problems go beyond just recycling."

Duggan, a placid man who weighs his words carefully, says *Green Screen*'s goal was "to get stories from the horse's mouth." In Texas City, a housewife documented the nighttime accidents at chemical plants—accidents that have turned her town into "Toxic City," as she bitterly renamed it. Duggan and his producers also received regional documentaries, agitprop skits, and "wacked-out public-access programming," from which they've culled *Green Screen*'s twelve half-hour episodes (Manhattan and Paragon cables' Channel C; Fridays at 8:30 P.M.).

Duggan says the rough look of some of the tapes is actually an advantage. "There's growing evidence people want to see video that documents real-life experience. It's also a kind of recognition: Maybe we're not seeing ourselves, but we're seeing people like us." Duggan smiles. "It's almost like watching your neighbors on TV." And realizing pollution can be as close as your backyard. JOEL WEINBERG

Photographs: left, Andrew Garn; right, Robin Holland.

WANG'S WORLD



Kay Demetriou.

HIS VOLVO SWERVES; HE stops for red. "My name," Harvey Wang admits, "just isn't. . . ." Known. "But I wanted it on my book." And voilà: *Harvey Wang's New York* (Norton; $9.95).

The glossy little passport dusts off an ailing city. Its 50 photos hail pillars of a lost world—one swallowed by large words: *gentrification. Obsolescence.*

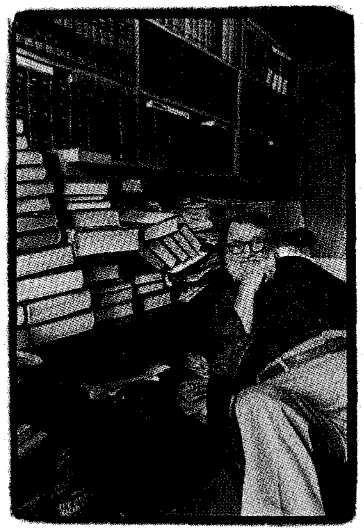
These pillars are people. You don't know *them* either. Wang, 34, shot them simply; each—from butcher to band leader—gets a page to exalt his craft. The result is supremely nostalgic. There's even a foreword by Pete Hamill.

Today, fighting midday traffic, Wang's checking on his heroes.

THE BROADWAY BARBER SHOP, FROM 1907, IS NEW YORK'S oldest. And the city's sharpest scissor hand won't let you forget it. He's Kay Demetriou, who's been cutting for 50 years. Wang jumps into Kay's chair. Kay, in medical white, throws towels and tape around him.

"I tried Kay in many poses—I wanted the old stuff in, too," Wang says, waving at dandruff tonics. "He was very cooperative." Slapping on cream, Kay says, "I was." And then: "Hairstylists stink. I am a barber. These new people——" He finds a tuft of Wang's hair and primps, clowning. "They cut two hairs for 40 bucks." Kay costs thirteen.

He wipes Wang's neck. "Done! You know, I used to stay here late at night," Kay says. "I didn't even lock the door. Now I have troublemakers. This area can make me cry." He opens the door and escorts Wang out. It's only noon on 104th Street, but Kay jumps back inside and turns the bolt.



Edward Robb Ellis.

DRIVING DOWN WEST 21st Street, Wang says, "Kay knows he represents something—something long gone. But most of the people in the book don't. They just do their work."

He sweeps into a home Edith Wharton could have built. A winding wooden stairway leads him to a rosy-cheeked, bearded man with a beret—a bohemian Santa Claus. "Hello! Hello!" the fellow growls.

"Hi ya, Eddie," Wang chimes in. It's time for Edward Robb Ellis, 79, to tell *his* story. He's been doing it for 63 years—in the world's largest diary. The *Guinness* book says so.

"Yes," says Ellis. "That's what I do." When Ellis was sixteen, back in hearty Illinois, he made a bet with some pals: Who could keep a journal the longest, without missing a day?

Ellis won in three months. But he kept on going. And 19 million words later, he's forged 63 volumes of personal history. Can the public read it? "No," Ellis insists. "It's personal." To hide the words, he makes you hold the pages upside down.

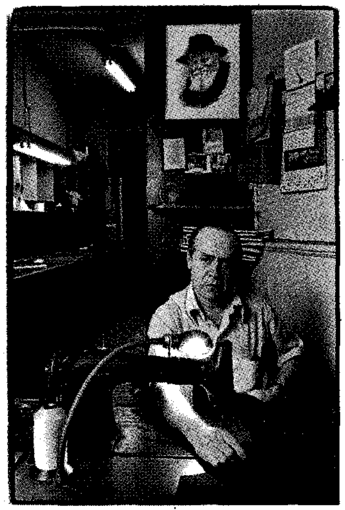
Ellis picks up Wang's book and stares sternly at his picture; Wang watches proudly. "I don't know that I feel a kinship to these people," Ellis concludes. "But I'm proud to be with them."

WANG'S LAST STOP IS A TAD MORE SOLEMN. SCOOTING ACROSS lower Manhattan, the Volvo passes Rivington, Delancey, Attorney Streets.

"This area's on the rebound," Wang says with relief. "I'm fascinated by the old synagogues. Most are boarded up." Some, under new management, sell burritos.

Wang walks down Stanton Street, to a blaring salsa beat. Between vacant storefronts, a Hebrew sign hangs over a dingy shop. It's dark. Through the window, you can spot a tiny man with heroic hands. His head is down; he stares at the cloth he grips. He's sewing.

Wang walks in; the man jumps up, frightened. "Hello, Julius," Wang says. Julius Hans smooths his cardigan, taps his yarmulke, and steps forward. He smiles.



Julius Hans.

"Hello," he manages. Wang asks Hans to talk about himself. He just shrugs. "I work here," Hans says, "for 40 years. My uncle taught me to sew. This shop used to be his."

He stares at the mighty black machine, a Singer from the twenties. And then Hans describes his work: "I make clothes for rabbis."

Hans escaped the Holocaust by pretending to be Catholic. Parenthetically, he mutters, "I lost my family." So he came to New York, where wonder surrounded him. "I remember I go to a rich man's house. Park Avenue. The carpet—it was so thick. Your feet sank all the way down."

Hans, near 70, is Manhattan's last such tailor. Rabbis and Orthodox Jews throughout the city rush to his needle.

As he talks, two Hasidim walk through the door. One has a large beard; the other is just large—perhaps 400 pounds. Hans stares at the latter. "You are thinner now, no?" The man shrugs. Hans tugs at the overcoat. There's extra room. "See?" Hans says victoriously. "I knew."

Wang's book is Hans's lone brush with celebrity. His second wife, whom he married a short time ago, claims she fell in love with Hans when he showed her a proof of his picture.

Hans denies it. Looking at the picture, then at Harvey, he returns to the Singer. "It's nothing," he decides. BOB ICKES

Photographs by Harvey Wang.

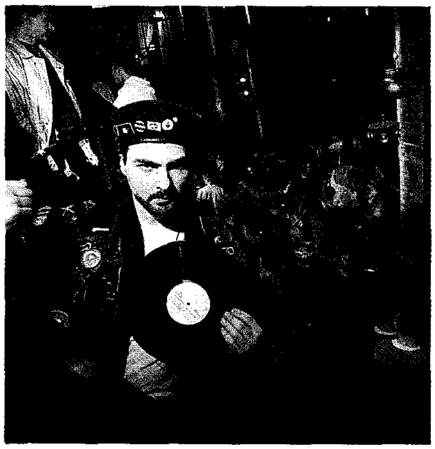
NIGHTCRAWLER

INDUSTRIAL REVOLUTION

IT'S FRIDAY NIGHT AT Building, and damage reigns. The records being spun tonight arise from a rapidly festering genre known as industrial music—a mixture of contorted vocals, bionic dance beats, and sheer noise. It's the ideal soundtrack for the club itself—an abandoned Con Ed substation, underrestored on purpose to expose a twist of pipes, wires, and scarred brick.

Every Friday since September, the club (at 51 West 26th Street) has found itself filled to the gnarled rafters with scowling youths who can't wait to lose their hearing to groups like Controlled Bleeding. "When I come here, I know there will be people just like me," says John Harney, nineteen.

Harney and friends resemble hard-core punks—black boots, lots of leather, flannel shirts, plus haircuts that look like the result of some terrible factory accident. Industrial kids also share a love of slam-dancing themselves into oblivion, but industrial music sounds nothing like punk: It often uses synthesizers over metallic guitars, machinelike voices, and rhythms that would be at home in a Whitney Houston dance track. The leading bands—Skinny Puppy, Nine Inch Nails, the Severed Heads, and the Revolting Cocks—trace their roots to the late-seventies work of a British band called Throbbing Gristle.



Industrial strength: Slave at Building.

The eagerly grotesque music has been drawing crowds in Germany and Chicago for some time, but it first took off on a New York dance floor last August, when a D.J. who calls himself Slave brought it to the Marquee. Slave's move to Building's larger space the following month certified the genre's brisk expansion. He's also nurtured the form's New York following with a live show by industrial pioneers Einstuerzende Neubauten ("Collapsing New Buildings"), a German group that used to incorporate power tools and large metal objects into their songs—hence the name industrial music.

Currently, the audience drawn to this eardrum abuse is mainly 18-to-22-year-olds, often from Long Island and New Jersey. Slave, for one, is unsurprised that music this stern has attracted the suburban set. "These are aggressive and depressing times," he says. And this is one aggressive form of depression you can dance to. JIM FARBER

TRUE TALE

ARIA RAID

A NOT-SO-FUNNY THING happened on the way to the opera. It was night two of the gulf war, and I was a last-minute stand-in date for a friend's mother-in-law. As the bus crawled through Times Square en route to *The Magic Flute,* the first reports of the Iraqi bombing of Israel were sliding across New York *Newsday's* electronic billboard.

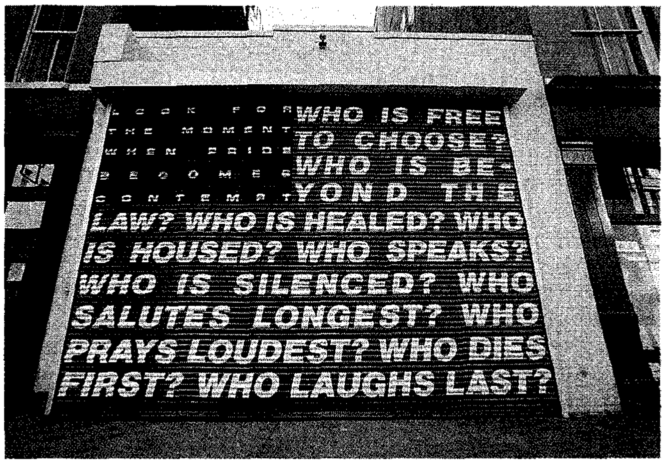
By the time I reached Lincoln Center, I had my Walkman on, listening to the newscaster's speculations: Had chemical warheads slammed into Tel Aviv? Were Israeli missiles already speeding towards Iraq? By the time I took my seat next to my new acquaintance, I was flustered and anxious, feeling wicked for this indulgence while war was going on. Did I have time for a quick trip to the ladies' room? I rushed out, leaving my coat and bag at my seat.

When I tried to return to the auditorium, the performance, inevitably, had started. No one would be allowed back in until the second act. I pleaded with the house manager: If I couldn't get back to my seat, could I at least get my belongings so I could leave? It being wartime, he broke the rules for me; minutes later, an usher appeared with my bag—but without my coat. I was still grounded, but at least I had the radio.

At the intermission, I returned to my companion, half sheepish, half shell-shocked. It was only then that I discovered she feared she'd been a terrorist's dupe. The I'm-going-to-the-rest-room-can-you-watch-my-bag? line is, after all, the oldest trick in the book. So when the usher swooped down, declaring, "I must remove this bag!" she thought security had nabbed me darting out of the Met.

After all, she didn't know me from Saddam, and I had a foreign accent. I do hope that the way I stashed my stuff under the seat and stayed through the second act convinced her that, hey, this was just a bag—it wasn't Baghdad. REBECCA MEAD

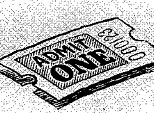
STREET SEEN



Barbara Kruger's "Untitled" (Questions), *on Mary Boone's gate.*

Photographs by Andrew Garn. Illustration by Marc Rosenthal.

HOT LINE

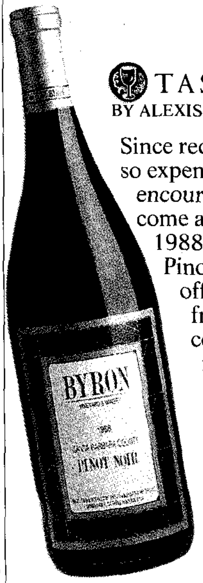


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

SCENES

Walt Disney's World on Ice: It's the year of the Mouse, and Mickey's diamond jubilee will be celebrated with all sorts of elaborate new production numbers and sets—from February 1 through 10, when Radio City Music Hall becomes a winter wonderland.


David Kelley

TASTINGS

BY ALEXIS BESPALOFF

Since red Burgundy is so expensive, it's encouraging to come across some 1988 California Pinot Noirs that offer ample fruit and complexity at moderate prices. Look out for Byron, Meridian, and Morgan. From $15 to $17.

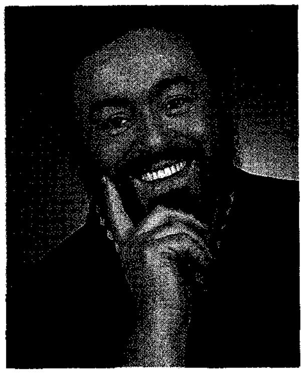
RESTAURANTS

Giuliano Bugialli, who's taught cooking in Florence and written some of the very best books on Italian cooking, has put together a few of his favorite dishes for a $19.75 dinner menu created specially for the Trattoria in the Pan Am Building. Among them: lettuce leaves stuffed with shrimp, lasagna with duck sauce, and fennel with Parmesan.

MUSIC

Guitarist Eliot Fisk and flutist Paula Robison are giving an unusual joint recital at Weill Recital Hall on February 1. The two perform a brand-new George Rochberg composition influenced, Rochberg says, by Goya and by Kenneth Branagh's *Henry V.*

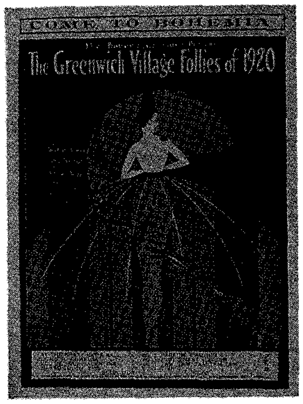
"Pavarotti Plus!": Julius Rudel will conduct the New York City Opera Orchestra in an evening highlighting the Italian tenor and friends like sopranos Cheryl Studer and Renee Fleming. At Avery Fisher Hall on January 30 (broadcast live on Channel 13).


G. Schachmes/Sygma

SHOPPING

Say farewell to those tight, tiny bouquets of seasons past. Bunched tulips or anemones, like these from Very Special Flowers, are the arrangement of the moment. "There's a move toward architectural and structural lines in flowers," says VSF's Spruce Roden. At 204 West 10th Street; 206-7236.

Tria Giovan


COME TO BOHEMIA
The Greenwich Village Follies of 1920

ART

"Within Bohemia's Borders: Greenwich Village, 1830–1930": This extraordinarily well done exhibition—there are wonderful bits of memorabilia, odd little paintings, and some terrific black-and-white photographs—is part of an ongoing program of lectures, films, and walking tours celebrating the way Greenwich Village used to be. At the Museum of the City of New York; through June 9.

TELEVISION

The Avengers: Honor Blackman, whom many know best as *Goldfinger's* Pussy Galore, was the original swinging-sixties crimebuster in the cultish British thriller (she was never seen on American TV). This 1962 series was a huge hit in the U.K., and A&E hopes it will be here this time around. (A&E; Fridays, 6 to 7 P.M.)

MOVIES

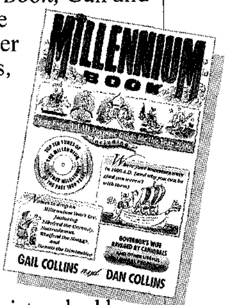
Green Card: Peter Weir's romantic comedy stars Gérard Depardieu as a Frenchman who desperately needs a green card; Andie MacDowell is a horticulturalist who desperately needs a husband.

VIDEOS

***Zazie dans le Métro* ($69.95): Louis Malle's third feature film, made in 1960 and starring Catherine Demongeot and Philippe Noiret, is full of fancy New Wave camera angles and directorial tricks. The picture, which established Malle's reputation as one of the bright young directors of French cinema, is about the antics of a precocious child.**

BOOKS

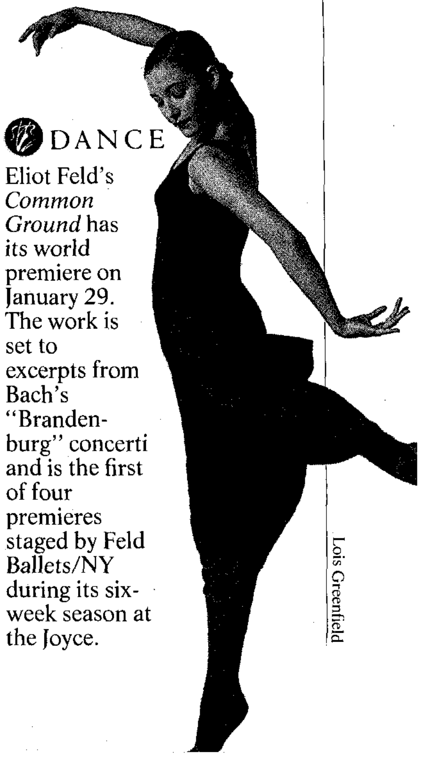
The Millennium Book, Gail and Dan Collins: The idea for this clever collection of lists, facts, anecdotes, trivia, and life-enhancing information was hatched on New Year's Eve a couple of years ago when Collins, a *Newsday* columnist, asked her husband, "Can you imagine what it'll be like in 1999?" (Dolphin, Doubleday; $12.95.)



***Prized Possessions,* Avery Corman: In his latest novel about a crisis confronting Upper East Side parents, the author of *Kramer vs. Kramer* looks at how a young girl's rape destroys what appeared to be the perfect Park Avenue family. (Simon & Schuster; $19.95.)**

DANCE

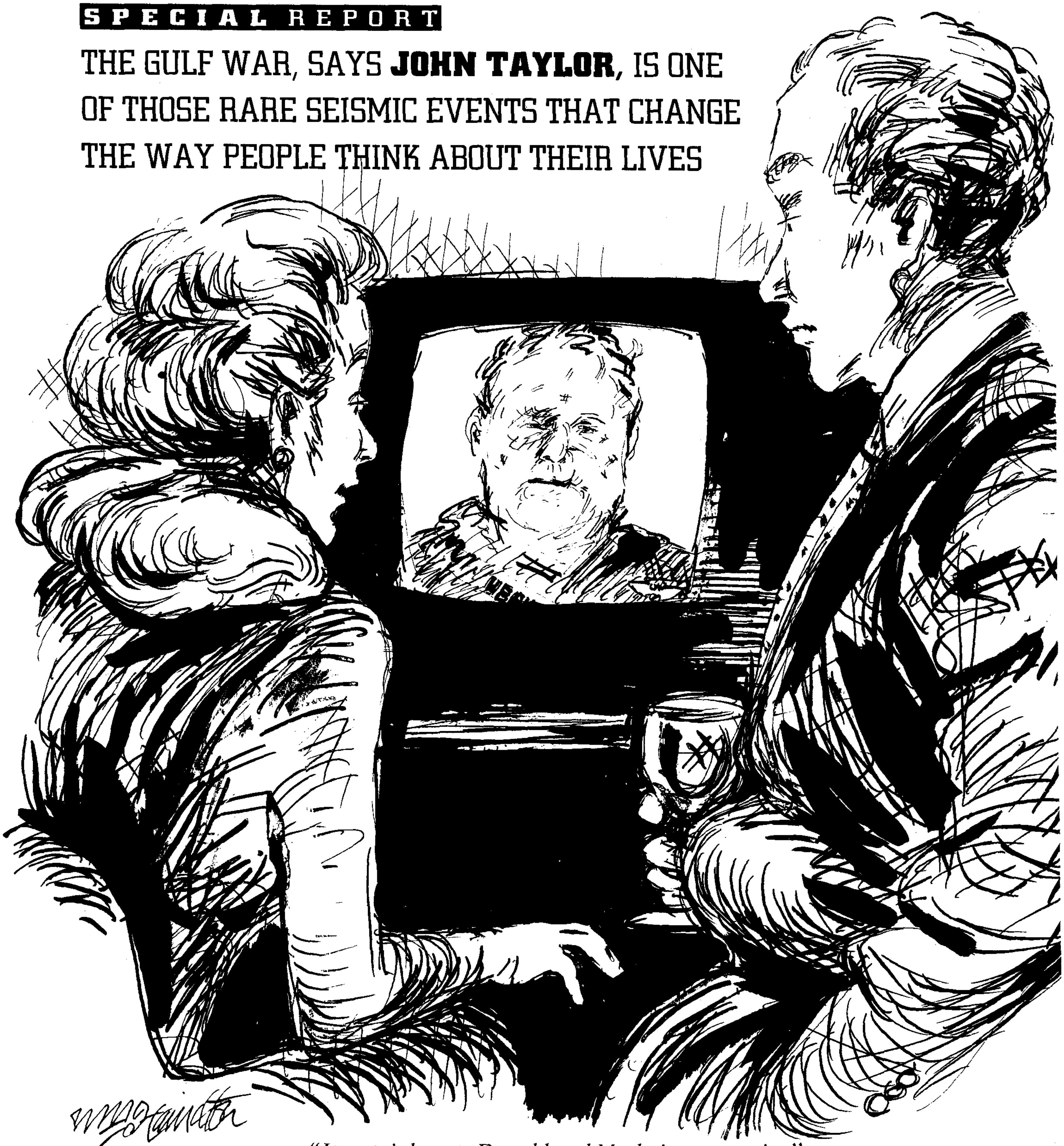
Eliot Feld's *Common Ground* has its world premiere on January 29. The work is set to excerpts from Bach's "Brandenburg" concerti and is the first of four premieres staged by Feld Ballets/NY during its six-week season at the Joyce.


Lois Greenfield

MORAL CLE

SPECIAL REPORT

THE GULF WAR, SAYS **JOHN TAYLOR**, IS ONE OF THOSE RARE SEISMIC EVENTS THAT CHANGE THE WAY PEOPLE THINK ABOUT THEIR LIVES



"It certainly puts Donald and Marla in perspective."

NSING

IT WAS EXTRAORDINARY, THE UTTER TRANSformation of the public mood that took place when the war began. It occurred within a few days of January 16, when Peter Jennings first interrupted a canned report at 6:35:24 P.M. to announce that explosions could be heard and flashes seen in Baghdad. The American people, unprepared despite the 24 weeks of futile bargaining that preceded the war and thrown off balance by the early predictions of a quick Iraqi collapse, seemed to experience a sort of massive seismic shift. Whether or not you knew anyone over there, whether you were for the war or against it or, like a lot of people, both for and against it, whether you worked in the media or on Seventh Avenue or as a schoolteacher or a short-order cook, life seemed to have changed in some profound though still undefined way.

This sudden sobriety first expressed itself as an almost instinctive revulsion against the triviality of the interests, worries, and diversions with which people normally occupied themselves. Peter Trautmann, a sophomore at NYU, learned that war had begun when he went out to rent a videotape. "It was a shock," he says. "I stumbled home, overwhelmed. How could we watch movies now? People had died in the last hour. It seemed totally outside of reality."

Indeed, in those first few days after the war began, it was not just holding the Super Bowl that struck a lot of people as unseemly. Reading *Spy*, going to parties or to the hairdresser or to one's therapist, snickering, gossiping, chattering about restaurants and relationships—everything extraneous—appeared repugnantly frivolous. The British edition of *Vanity Fair* canceled its launch party. Flacks apologized to columnists for trying to plant the usual inconsequential items. Even people's attitudes toward their clothes changed. Subdued attire was to be found everywhere. One midtown executive dressing for work the morning after the bombs began to fall looked in his closet at his row of Turnbull and Asser shirts, with their brash stripes and stiff, sharp cuffs, and realized that the insouciance, the self-confident swagger, such shirts represent had become extinct overnight. "I put on a plain white shirt," he says.

Similarly, the celebrities who had previously been thought to have a perverse sort of entertainment value now seemed morally revolting. "The war has put everything in focus," says Lucianne Goldberg, a literary agent, adding that it shone a harsh new light on "people we'd celebrated during the eighties, through press if not praise, who'd fed off the publicity machine: tabloid fodder like Imelda, Leona, Marla, and Donald. I feel like you do when everyone has been at a party too long and suddenly the lights come on, and you look around and everyone looks terrible."

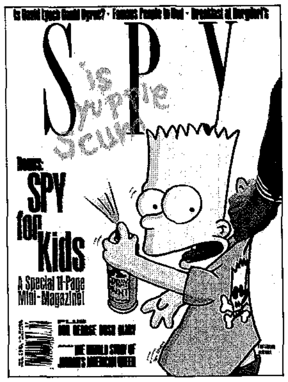
In contrast to the hopelessly complicated and arcane nature of so many of the current national crises, from budget deficits to the savings-and-loan debacle, the war is a gripping, visceral event, beginning with a beautiful display of fireworks and offering the prospect of death and destruction on a scale unparalleled in the memory of many Americans. Grenada and Panama were too brief to provoke more than a small surge of adrenaline or twinge of unease. The war in Vietnam evolved over several years, and its impact on the public mood was gradual. That the war in the gulf began at all astonished many people. Henry Kissinger was not the only American who believed up to the final hours that Saddam Hussein would cut a deal. For all these reasons, the sudden onset of hostilities has jolted the public like no event since Nixon's resignation, which many of the American soldiers in the gulf are too young to remember. "After the initial euphoria, there is going to be a marked change in attitude," says John Kenneth Galbraith.

Indeed, nothing had been this big and abrupt, this deadly and irrevocable, in decades. And so it may well be that January 16 will become known as, to use the phrase George Bush's advisers have latched on to, the "defining moment" of the nineties, just as Pearl Harbor was the defining moment for the forties, and the assassination of John F. Kennedy for the sixties. If nothing else, the war has deflated the prognostications of people like Tom Wolfe, who, in one of many premature attempts to "name the nineties," said that it would be called "The Dull Decade."

The Crusaders.

The Granger Collection

SHIFT IN KARMIC TERMS, SAYS A SPIRITUAL COUNSELOR, THE WAR IS A "WAKE-UP CALL." ■



Out of sync.

IN THOSE FIRST FEW DAYS AFTER THE WAR BEgan, people were devoted to the news with almost religious fervor, immersed in this bath of frightening and unreliable bulletins, transfixed by a sense of impending apocalypse. With everyone channel-surfing between CNN and the networks to find the latest confirmation or denial of the latest rumor, awakening in the middle of the night to go to the bathroom and flicking on the set to catch any new developments, the city was practically deserted. The murder rate plunged, if only because there were fewer potential victims on the street. "It's the war," sighed a waiter surveying Leo's Diner, which was empty. "We've been slow since it started. No one wants to go out. They feel guilty. They want to stay home in front of the TV set like it's their duty or something."

But when the initial shock wore off, the diversity of human nature began to reassert itself. As the days passed and the war progressed, the various ways New Yorkers reacted to it created an extraordinary spectacle, a vast tableau of patriotism, dread, exhilaration, paranoia, wrath, cynicism, and indifference.

To its proponents, the war amounted to a modern version of the medieval crusade, a noble mission undertaken not only to protect American interests but to support the principle that all nations have the right to live without fear of invasion by another country. For others, it was a stupidly murderous exercise that would involve the maiming, mutilation, and death of young men and women to satisfy the greedy American addiction to cheap gas.

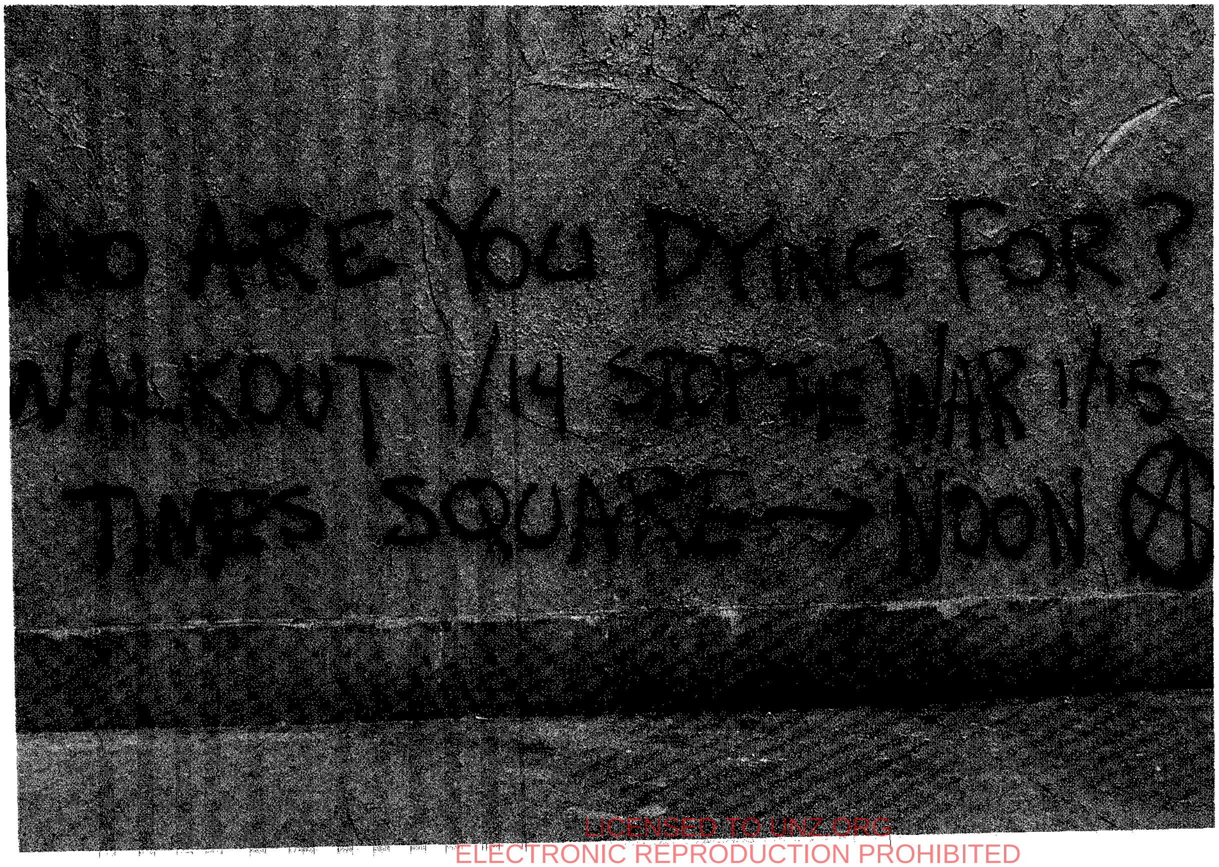
But for all the kick-some-butt jingoism of the warmongers and the simplistic slogans chanted by protesters, the onset of hostilities evoked in many people a deep ambivalence. Saudi and Kuwaiti society did not exactly embody the sort of ideals that would inspire Americans to sacrifice their lives. Having punished the United States with oil-price increases in the seventies, and having aided Iraq in its war with Iran, the Saudis and Kuwaitis seemed to exhibit a certain cynical cunning in their appeal for American intervention. And it was undoubtedly true that the United States had bungled relations with Iraq and sent Hussein all manner of inaccurate signals.

But did any of those considerations excuse the invasion of Kuwait—the first attempt by one country to blatantly annex another since China absorbed Tibet? And while American defense of the principle of territorial integrity had been unevenly applied over the years, nonetheless a genuine principle appeared to be at stake. Also, Iraqi officials had begun expressing the desire to turn Israel into a "crematorium," and since the genocidal implications of that kind of comment are all too clear, a persuasive if not irrefutable case could be made that a limited war now might avert a more widespread conflagration in three or four years, when Hussein would have finished assembling his nuclear arsenal.

Within this tangle of interests and ideals, many struggled for moral clarity. "Values have been very much on my mind," says Jennifer DiBrienzu, another NYU student. "We're a world power, and we're supposed to defend smaller countries, but why are we selective, so inconsistent about when we decide to be heroes? I'm very confused, and I've been trying to think about it intellectually instead of emotionally." People were surprised by their own feelings; some who had thought all through the months of diplomacy that they were in favor of war found, as the bombing began, that mass destruction was impossible to justify. "It's come at a time in my life when I was questioning a lot of serious things, what to do with my life, with a career, and it's crystallized my thinking," says Peter Trautmann. "As a Christian, I sat down and said, If Jesus was in George Bush's position, would he have done this? The answer was no, Jesus wouldn't have done it, and I can't support it."

The assassination of JFK.

Handwriting on the wall.



Photographs: top, UPI/Bettmann Newsphotos; bottom, John Mantel/Sipa.

People were sometimes surprised as well by the feelings of their friends. Jennifer DiBrienzu was watching TV with several other students in a dorm room when, after a bitter argument over the war, one of her friends said, "Let's go out and bash some of these peace activists." "I said, 'Whoa, Dan, let's drop it—I'm one of those peace activists.' You see new sides of people you thought you knew."

But people also trotted out their pet ideologies. Feminists at a meeting of the New York Institute of the Humanities argued that the new glorification of militarism and violence was undoing their two decades of progress in breaking down macho stereotypes. At an anti-war rally in Washington Heights, a Hispanic leftist denounced the capitalist system that had forced him and his people to leave their homelands for the United States by creating oppressive banana republics, then forced them to join the Army by depriving them of other jobs.

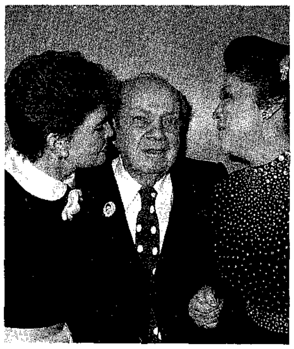
Others succumbed to paranoid fantasies. "The Jewish people make all the trouble," said Ali Salh, relaxing at the United luncheonette, a Yemeni hangout on Court Street in Brooklyn. "Islam is the greatest religion in the world. It is a peaceful religion. The Palestinians are not the terrorists. Israel takes over part of Syria and Lebanon and calls the Palestinians terrorists."

In a perverse way, some actually welcomed the war. Numerologists declared that the world was due for a cataclysmic purging that would wash away the excesses of the previous decade and concentrate human attention on the plight of the Earth. In karmic terms, says J. Ellen Sexton, a spiritual counselor, "the war is for the purpose of cleansing the planet and balancing the energy. It's a wake-up call."

THE ONSET of war forced normally self-absorbed Americans to acknowledge just how closely their own small private lives are tied through national identity to those of other Americans. "It's one of the few cathartic events in more than a decade," says Lucianne Goldberg. "You're sitting on the subway, and in-

Nixon calls it quits, August 9, 1974.

SPIRIT HUNDREDS OF SMALL VIGILS, GATHERINGS, AND DEMONSTRATIONS FORMED SPONTANEOUSLY.



Leona Helmsley and Imelda Marcos with Joey Adams at his eightieth-birthday party.

stead of feeling alienated from the people next to you, you know they've been having the same fears, the same joys. It's unifying."

The recognition that the individual is more or less helpless, that real power resides with the group, stirs up the primal urge to gather together during times of danger, to become part of a larger body. Orchestrated rallies both for and against the war have been held at the United Nations and in Times Square, but even more revealing of this tendency to congregate, to seek security and support in numbers, were the hundreds of smaller vigils, gatherings, and demonstrations that seemed to form spontaneously throughout the city.

The Reverend Herbert Daughtry led a small demonstration in Ralph Bunche park, near the U.N. Circling the stainless-steel obelisk in the center of the park, the protesters carried signs with the obligatory NO BLOOD FOR OIL slogan as well as more imaginative denunciations, such as a banner reading AMERIKKKA'S DEATH SQUAD STRIKES AGAIN. "We have homelessless, we need education, banks are collapsing, yet the president can find a billion dollars a day for the war," Daughtry exclaimed, exaggerating for rhetorical purposes the actual expense of the operation. "Why doesn't he send his own son, who has allegedly done so much damage?"

Supporters of the war felt an equally strong urge to get out and express themselves. Greg Smyth, a plumber, and James Ault, an electrician, together with fourteen friends, had taken the train in from Suffolk County to demonstrate in favor of the war. They had headed over to the U.N., but after being confined in a small, remote pen made of blue police barricades, they decided to set up shop at the corner of Second Avenue and 42nd Street. They waved flags and carried signs reading BEEP FOR THE TROOPS, SUPPORT U.S. TROOPS, AIR RAID IRAQ, and WE WANT PEACE BUT NOT WITH SADDAM. Cars, buses, cabs, and trucks honked vigorously as they passed. "We were tired of seeing protests against the flag and what we're doing in Iraq," explains Smyth, who was clutching a Bud in a brown paper bag.

BUT DISPLAYS OF PATRIOTISM WERE NOT confined to beer-swilling hard-hat types. On January 18, wine and vodka flowed at the forty-first annual Bal Blanc in the Plaza Hotel to honor the American-Russian Aid Association. Women in taffeta and men in black tie swirled across the dance floor of the grand ballroom, but as soon as they settled into their chairs, the band struck up the national anthem and they all stood to face the flag that had been raised at the dais.

The enthusiasm of the elite is understandable. There is always a great deal of money to be made off war. In the first sign of what could become a windfall for the "military-industrial Establishment," sales of uniforms and gear have surged at Army-surplus stores. In a few strange cases people have apparently sought emotional release from war tensions by making large purchases. Since the bombing started, says Barbara Corcoran, president of the Corcoran Group real-estate agency, "there has been a lot more activity. Before the war, there was a lot of hesitation. People had been putting plans on hold, and now there is a rush." Some three hours after the war began, one of Corcoran's salespeople received a call from a woman who had previously expressed interest in an apartment but had been unable to make up her mind. "The buyer was watching [the news on] television," Corcoran says, "and she couldn't stand it. She released her nervous energy and bought."

A certain type of "entrepreneur" wasted no time in trying to take advantage of that initial surge of patriotism. "I'm was thinking today, I'm really proud of the Americans," said Mark Morgan, the owner of Big City Diner, a dance club on the West Side, late one night shortly after the war began. The dance floor was crowded with oblivious young people, many of whom, for some reason, were carrying pineapples. Morgan was handing out fliers with the Stars and Stripes printed on one side and, on the other, an exhortation to come to Big City and "Drink & Dance 'Till You Turn Red, White & Blue!"

The most joyous reaction to the onset of hostilities came from the stock market, where the Dow rose 145 points in the first two days of war on the belief that it would be short and, for Americans, relatively painless. Traders and brokers admitted to a certain degree of unease about profiting so handsomely from the killing that had begun in the gulf. "There's a lot of guilt for us in this," one confessed. "We hear the latest developments and we think, Money!"

Responding to the war posed a particularly tricky problem for schoolteachers. Some children were arriving at school with bags under their eyes from staying up late watching the news. Younger children in particular had questions about gas masks, chemical weapons, and bombs raining from the sky. Certain parents, afraid that images of the war would prove traumatic, insisted that schools refrain from showing the news during class. But while some children, particularly those with relatives in the gulf, expressed anxiety, the attitudes of most of them tended to reflect those of their parents and teachers. "The kids are very concerned," says Matthew Slatin, a sixth-grade teacher at P.S. 206 in East Harlem. "They're very critical of Bush, but maybe that's because I am."

Indeed, anti-war teachers in some high schools were actually urging their students to demonstrate. But many administrators, such as Kingsley Ervin, the headmaster of Grace Church School, instructed their teachers to refrain from taking sides. "Widely divergent and often passionate views are going to create uncertainty and tension for our students," Ervin says. "It's our job to assuage those fears. It's not in order to use the classroom as a political forum. Politically charged expressions are sure to be misquoted at home, so teachers should try to keep it objective."

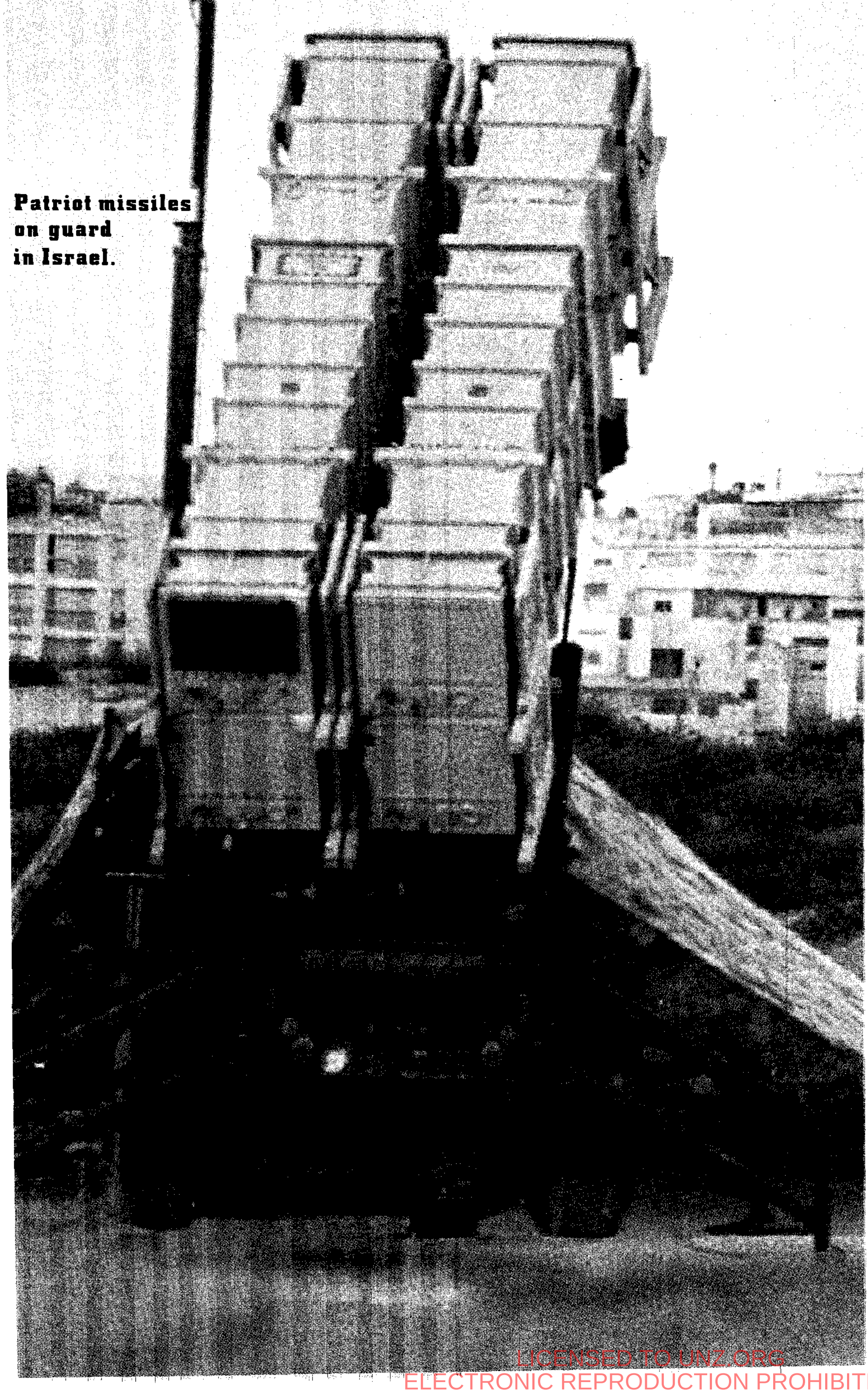
But in the days ahead, as the war proceeds and the mood of the country turns increasingly somber and polarized, objectivity—for everyone—will doubtless become more and more difficult to sustain.

John Taylor was assisted in reporting this story by Stephen Dubner, Phoebe Eaton, Rowan Gaither, Bob Ickes, Gia Kourlas, Rhonda Lindle, Rebecca Mead, Melissa Morgan, Robert Patronite, and Chris Smith.

Photographs: top, UPI/Bettmann Newsphotos; bottom, Robin Platzer/Twin Images.

SCUDS IN TH

HUDDLED IN THEIR SHELTERS WITH **JOE KLEIN**, THE ISRAELI FAMILIES SEEMED AN ENCAPSULATED HISTORY OF THE BESIEGED JEWISH STATE



Patriot missiles on guard in Israel.

AP/Wide World

JERUSALEM

FOR TWO DAYS AFTER THE MISSILE attacks began, I pretty much kept indoors. It was the Sabbath. Everything was closed. Most everyone in the country was staying near home. I considered going over to see the Scud craters in Tel Aviv, but they'd already been swarmed—and the tabloid intrusiveness of such questions as "Were you scared?" and "How did it feel?" seemed beneath the moment.

In truth, I was mesmerized by the war—exhausted, but unable to sleep for more than a few hours at a time; tense, but not quite fearful. It was a strange trance, a minuet stepped to the all-pervading CNN promo music. I wandered dutifully into the secure rooms when the sirens sounded, then drifted into sleep for a bit with the TV on. I seemed able, for some reason, to awaken *just before* the sirens went off. Once, I opened my eyes to see Israel's ubiquitous deputy foreign minister, Benjamin Netanyahu, in the CNN Jerusalem bureau saying—casually, almost—"By the way, I think we're having another alert right now. I can hear the sirens."

I put my gas mask on, took it off, fell asleep with it on at one point. I made a few phone calls to friends and experts. "Do you realize how difficult it is," one said, "to stay locked in a flat with your kids for days on end?"

The hotel, eerily empty when the war began, suddenly filled with families from Tel Aviv—the upper crust, clearly. There were about a dozen secure rooms, draped in plastic, with cartons of bottled water, biscuits, and baking soda stacked against a wall. People tended to return to the same room with each new alert; the trance seemed universal. My fellow inmates included a very stylish family with matching slick, yellow chemical-protection suits, and a nervous Italian camera crew that persisted in shooting the exact same exercise—gas masks on, gas masks off—each time the sirens sounded.

There were several other families in the room, all multigenerational—grandpar-

NIGHT

ents, parents, children. They seemed an encapsulated history of Israel. The grandparents, stoic Holocaust survivors, submitted quietly as their adult children made sure their masks were on tight. The adults were hard-eyed Sabras, exemplars of the brusque, defensive toughness that had made Israel seem so crabbed and unsympathetic in recent years. The children were terrified, heartbreaking.

There wasn't much chat in the safe rooms. There wasn't much fear or anger. There were, however, several horrifying moments, almost all of which involved children. At one point, I watched a girl—eight or nine years old—struggle to pull her gas mask on. It was caught on something. It wouldn't go. Her father dropped down, struggling frantically. His hands, her hands, the sirens, a panicky voice on a handheld megaphone: "Get your gas masks on *immediately*. . . ." It was her ponytail. The mask was caught on the rubber band. The father struggled to yank it off; it was ever more tangled in her hair. The girl was somewhere beyond tears, her eyes and mouth opened wide. The father looked at me, helpless, his fingers prying clumsily; the girl heaved deep, silent, panicked sobs. And then, somehow, the rubber band was off, the mask on, the girl vanished in her father's embrace. The father and I shared a wince, a surge of rage. It was, we realized, a moment his child would never forget. "The first gas mask on the first child's head was a point of no return," the author Ze'ev Chafets told me several days later. "It meant that as long as Israel remains a democracy, there will never be a Palestinian state."

But that was several days later. At first, there was only the solemn dignity of the safe rooms and the news on CNN. There was a simple, relentless sobriety to the reporting that reinforced the numb migrations into and out of air-raid alerts; the news and the sirens melded seamlessly—for a time. At some point, though, CNN interrupted the war for one of its regular weekend interview shows: Evans and Novak were questioning two House members. There was a sudden barrage of hysterical, hair-trigger journalistic assaults:

□ "Do you think the Congress was misled . . . into thinking [the war] would be short?" □ "Do you think the American people . . . are ready for a war that is going to last weeks and months?" □ "If the war, at the end of two months, is hotter than it is today . . . do you think there will be a kickback, a lashback against the president?"

It is difficult to convey how puerile and offensive this seemed. I was sitting in a room full of Israelis: It was as if we were being pelted with tomatoes. "Okay, we're going to have to take a break," Novak said finally. "And when we return, we'll be back for the big question. . . ."

Glances were exchanged. The big question? "Does God exist?" an Israeli offered. "Is the Messiah coming?" asked another. Then Novak: "The big question to Mary Rose Oakar [D-Ohio]. Congresswoman, do you think this crisis shows that we need to reinstitute the draft?"

There was an explosion of laughter, and an exchange of knowing glances: The Americans were hopeless—soft, spoiled, undisciplined, impatient. But Evans and Novak, in their blundering, chuckleheaded way, *had* raised the question foremost in the minds of many Israelis: After several generations of ease and affluence, was America tough enough for war?

When I began to wander around the streets again, it was everywhere: Why didn't the Americans *really* go after Saddam? "Israel should do it. We know how. We have the bomb," said a war veteran strolling King George Street, a man with only one large, smoke-stained tooth. "The Arabs understand force. Two million casualties and Saddam will get the message."

THIS WAS DAYLIGHT BRAVADO. AT night, there wasn't much time for retaliatory fantasies. We slipped quietly, dutifully from alert to alert; impatience was irrelevant; any failure of self-control could be dangerous. The mood in the safe rooms was mirrored by the government's restraint—the situation was too serious for the bellicose grandstanding that had passed for toughness in the recent past. The discipline imposed by the threat was a valuable lesson: By contrast, America's casual invulnerability seemed hazardous—after a half-century without sirens in the night, the United States didn't understand the virtues of patience quite so well as the rest of the world did. The constant "video game" references on television were unnerving; people get bored with games. They are not bored by sirens.

Actually, the early returns seemed to indicate a reassuring—if not entirely convincing—seriousness of purpose in the United States last week. Polls showed staunch support for both the war and the president, as well as an acknowledgment that the campaign might last longer than a mini-series. Saddam's terror bombing, his flaunting of the captured pilots—and, especially, the creepy, megalomaniacal *serenity* that he conveyed in the Iraqi propaganda films—drove home the notion that this was not merely another tinhorn but a

Waiting out an attack in a Tel Aviv bomb shelter.

Alfred/Sipa

Benjamin Netanyahu
Israeli Dep. Foreign Minister
CNN
LIVE

Grace under pressure: "I can hear the sirens."

truly rapacious force who would have had to be confronted sooner or later.

"I sense a real alliance between the public and the professional military for the first time in 30 years," said a House Democrat with close ties to the Pentagon. "In fact, everybody is working off the same page except for some of your colleagues, who get antsy whenever the story flattens out. I'm afraid they're going to goad us into a ground war."

By the time I returned home—after a pair of Scud-less nights in Israel—the skirmish between the Pentagon and the press had become the story of the moment. It seemed incredibly frivolous, a function of the distance between the nation and real danger. The war at home remained a matter of marketing, to be managed like a presidential campaign. "Do you fear the story's getting out of control?" a reporter asked Pentagon spokesman Pete Williams. Not the war, the story.

The Pentagon *was* engaged in some fancy backtracking as the video game of the first few days slowed into something resembling chess. The Scuds, pretty much "knocked out" the first night, became "elusive" the third; decoy Scuds were discovered two days later; by the end of the week, Colin Powell was reminding the press of the Iraqis' well-known skill at dummying targets, perfected during the war with Iran.

SPIRIT After several generations of ease and affluence, was America still tough enough for war?

Some interesting hairs were split: The 80 percent "success" rate of allied bombing missions became success in *dropping* the bombs, not destroying the targets. BDA—bomb-damage assessment—was barely mentioned at first, then became "crucial," then not so important. We "decimated" Saddam's Republican Guard the first night of the war, then were "attacking" them on the second and third days, then frustrated by the weather on the fourth and fifth days, and finally—according to Colin Powell—turning our "attention" to them in the second phase of the bombing campaign. We had achieved air superiority, but not air *supremacy*.

The confusion seemed more natural than intentional, part of "the fog of war," a primordial untidiness stronger than lasers or computers. But the military's inability to present a perfectly packaged story fed a fear—a vain fear, I suspect—that we were screwing up again. Saddam had suckered us. He was Muhammad Ali; this was rope-a-dope. He was lying low and then would counterattack. The Pentagon might have its vaunted, technocratic air-land-battle doctrine, but Saddam had a doctrine, too: Mess with their minds. He had played a lousy hand surprisingly well in the run-up to war, so why not now?

In fact, he had two credible hole cards. One was the potential to wage a depressing, destabilizing terrorist air campaign, using Scuds or gas or a one-shot, fixed-wing surge; the other was a willingness to take casualties. America was vulnerable on both counts, and the natural skittishness of the media—a competitive hyperalertness that tended to speed the story forward—was a perfect foil for the languorous, preindustrial pace that Saddam favored. By midweek, the Bush administration seemed to recognize the threat and opened a second front against the Information Age. A series of spokesmen decried the tyranny of the 24-hour news cycle, the need for scorekeeping, for breaking news. "I want to dampen out the oscillations between euphoria and distress," said Colin Powell, "that sometimes catch us up every hour on the hour."

"A lot of people in this building remember how NASA was hotboxed into launching Challenger when they were waiting for the weather to clear," said a White House aide. "Everyone seems pretty adamant on two points: There won't be a pause in the bombing, and we won't be pushed into a ground war."

There was, in fact, a sense of quiet satisfaction over the military performance beneath the "oscillations" of the media story. There was a "new maturity" in the Pentagon, said House Armed Services chairman Les Aspin. "This is what they call a purple suit campaign," said another congressional defense expert. "Not Army green, Navy or Air Force blue. This is miles beyond the interservice rivalry and confusion of Grenada. You've got Navy planes taking off from land bases. Also, the brass has finally come to terms with smart weapons. They used to hate cruise missiles and laser bombs. Schwarzkopf and Powell may be infantry guys, but they're being patient with the air war. They're really doing it in a disciplined way, avoiding civilian targets and tryingto keep allied casualties to a minimum. There is a lot of good news."

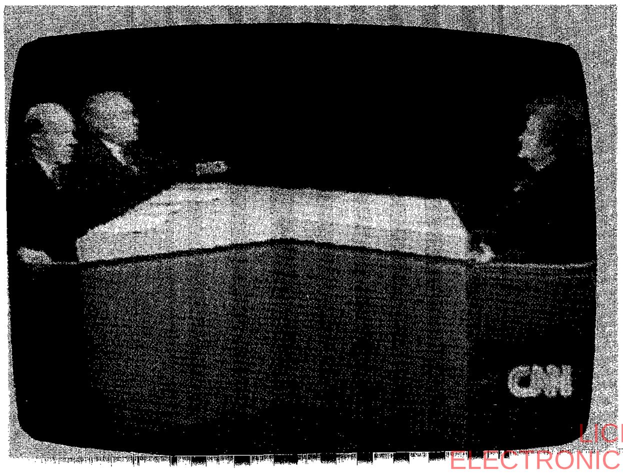
And a desperate fear of bad news. If the media were reacting skittishly to a 10,000-sortie week in which nine U.S. planes were lost, what would happen when the ground war came? "There will have to be some sort of ground operation," said Shai Feldman of Israel's Jaffe Institute for Strategic Studies. "There is no precedent for an air war inducing a surrender, unless you count Hiroshima."

Feldman said a ground war was an uncertain prospect but might go well, especially if interservice rivalries remained in check "and the Pentagon isn't forced to do something silly, like an amphibious landing, just to keep the Marines involved. It will be a very complicated operation, the largest tank battle in history and all that, but you may be able to keep casualties below 10,000 if all goes well."

Ten thousand? "That would represent a substantial victory," he said.

No doubt, Bush and Powell and Cheney know this—and they must be wondering about the limits of Aspin's "new national maturity," given the carping that accompanied a nearly antiseptic first week of battle. There was still a fearsome hill for the nation to climb: War demands a solemn perseverance, a discipline that manifests itself only when the threat is immediate. It was there, quite clearly, in Israel; in America, by contrast, the war still seemed 6,000 miles away. ■

Evans and Novak grilling Oakar.



Photographs by Donal Holway.

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SPECIAL REPORT

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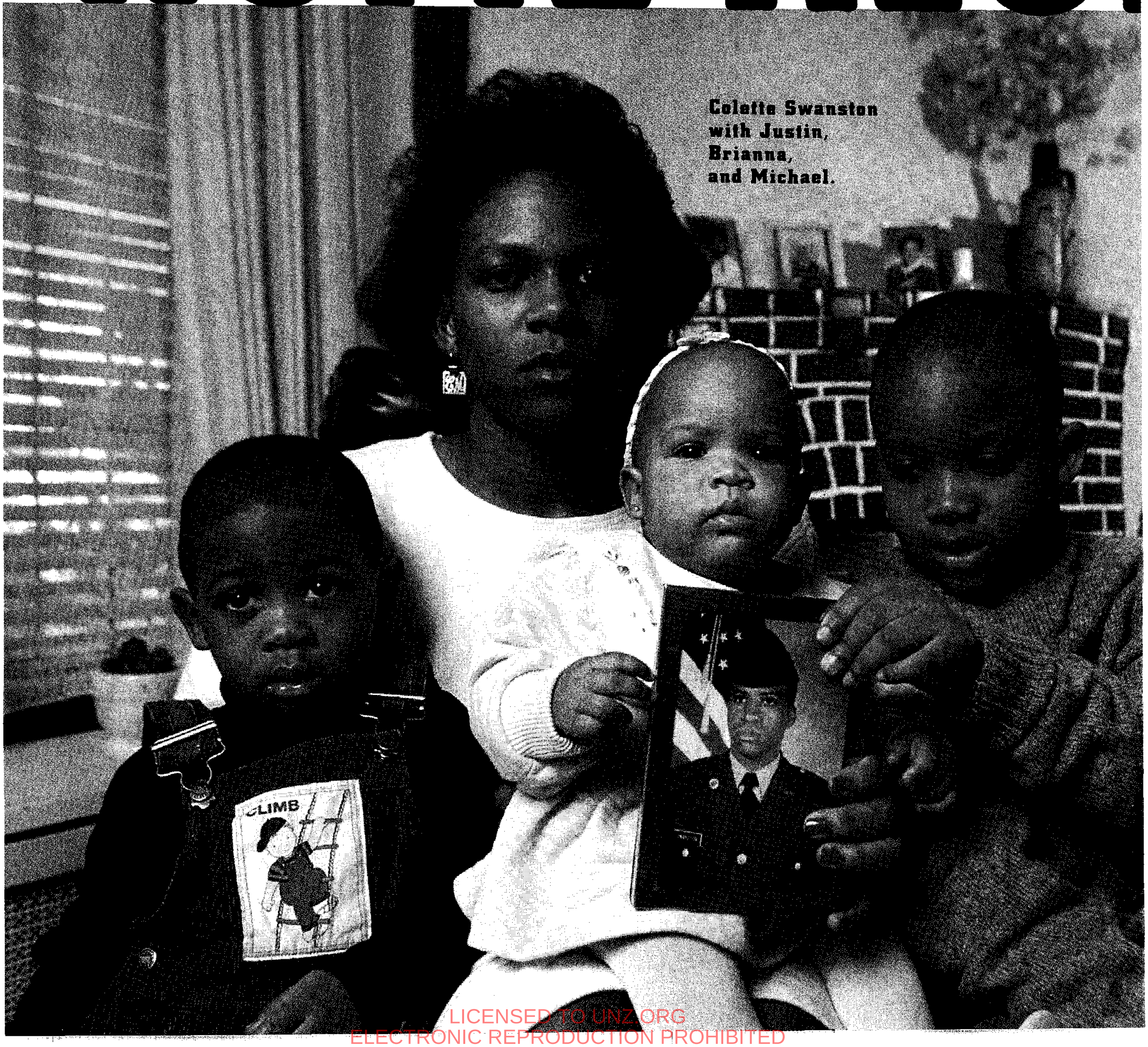
OF THEIR DARKEST WARTIME FEARS

HOME ALO



Colette Swanston with Justin, Brianna, and Michael.

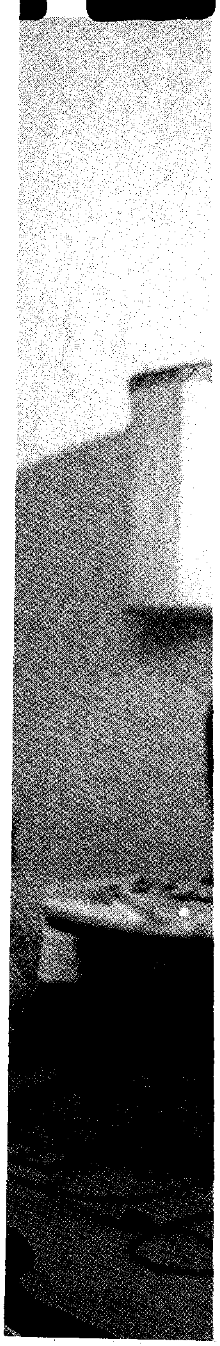
IE

"WHAT WOULD I TELL HIS kids?" asks Colette Swanston. " 'Your father died because of a war with the Iraqis'? How would I tell these kids that?"

"This was his glory moment," says Phyllis Brown. "He wanted to go, bad. He said he would miss me, but this was what he wanted since he was a Marine. So that is why I was happy for him, but I didn't want to be happy for him."

"I'm a black woman who's bitter," says Elaine Parker. "I don't see why we are there. If my son comes home, God willing, capable of working, and he can't find a job, then there's nothing worth fighting for."

Colette Swanston, Phyllis Brown, and Elaine and Leonard Parker all have a husband or son waiting to fight on the ground in the gulf. They are four New Yorkers who feel very differently about the war. But those differences are overshadowed by the one thing they have in common: They spend every hour haunted by the image of two servicemen coming to their front door.


Sygma

COLETTE SWANSTON

"I REMEMBER THAT weekend so well. It was last February. I had just gone to the doctor for a checkup and found out I was four and a half months pregnant. I was in shock, because I'd been having my periods and I had two boys and didn't want to have any more kids. But Michael wanted this baby so bad. He knew it was going to be a girl. So we stayed home all weekend, and we talked. He was cleaning airplanes for Pan Am and I was working in the accounts-payable department at Martin's Paint Stores, and we were having a hard time. He wanted to have a career, get schooling; we thought the Army would be the best thing for us to get on our feet. We'd get to travel; we wouldn't have to raise the kids in New York; they'd get to see different things, different people.

"I *think* we decided about the Army first, before we decided to have the baby. We sat down and said, 'These are the pros; these are the cons.' Oh, God, we deliberated so much, and he decided, Okay, I'm going to go and do it. I can't believe we thought this through so much but we didn't think about the possibility of war."

Colette Swanston, 23, a pretty young woman, was raised in Cambria Heights, Queens. She is sitting on one of two large overstuffed sofas that lend some style to the Army apartment at Fort Hamilton, in Brooklyn. At the nearby dining-room table, Michael, five, practices writing the alphabet, while Justin, two, draws a series of circles that he calls Teenage Mutant Ninja Turtles. Six-month-old Brianna, dressed in a frilly pink party dress, sits on her mother's lap. Across the room, in a gold frame that once held Colette's wedding picture, is a military portrait of her husband, Michael, 26, who was raised in Queens Village. Last May, he went to Fort Leonard Wood in Missouri for basic training. Five *months later*, he was sent to Saudi Arabia.

"On September 7, he came home to see the baby for the first time," Colette says. "We put our furniture in storage and packed up the three kids and took a train to Fort Stewart, Georgia." While Colette sat in a waiting room with Michael, Justin, and two-month-old Brianna, Michael went to report in. "When he came back, he said, 'I'm going to Saudi Arabia.' " Colette began to sob. "I tried to hold myself up," she says, "but all I could see was them walking around with their chem uniforms on and their gas masks. All the women on the base were like, forget it. He was pretty sad. He said, 'Colette, I'm scared.' He didn't want to go. I said, 'Well, you have no choice.' And he said, 'I know, it's my job.' "

Colette and the children returned to New York three days later. "The last weekend before he left, Columbus Day weekend, he came up here," she says. "I felt better then. I said, 'I refuse to go to the airport with you, 'cause I might break down.' He just said, 'Colette, I'm going to work and I'll be back.' I said, 'I'll see you when you get back.' "

Like many Americans, Colette Swanston is unsure of how she feels about the war. "I don't understand how they don't remember the Vietnam War," she says. "They should have done something else. I know we have to get that man out of there, but there must have been something else. But I'm proud of him; I am proud of him. I said, 'This is a story you're going to tell your children and grandchildren.' I'm proud he didn't go conscientious objector. He just said, 'I got to go. I'm going.' "

She walks back to her bedroom and brings out a neat stack of letters. "When he got there, he used to write me like he was dying. He would tell me things: 'I'm sorry for this; I wish our life could be this.' We talk almost every week. I try to be strong. The only time I broke down was about three weeks ago. My son woke up that morning and said, 'Mommy, I saw Daddy, and Daddy was standing in my room and he talked to me. He told me he loved me, he loved Justin, he loved the baby.' My husband called me *that* day, and that was the only time I broke down.

"He called *on the fifteenth*. I said, 'How's your frame of mind?' He said, 'If we have to do anything, we're ready to fight, 'cause we're going to come back home.' I think he knew [the war was about to begin], and he wanted to call and tell me he was going to be okay. Then the day after it started, he called about 6:30 in the morning. He said, 'We haven't heard anything; we're just sitting around, but we're ready to go in.' He didn't sound too good. I said, 'What's the matter?' He said, 'I'm just hot 'cause I'm in this chem suit.' But he had been in the chem suit two days before. He sounded distracted, worried. He said, 'Colette, we'll be home soon; we'll be home in March.'

PRIDE "I'M PROUD OF HIM. I SAID, 'THIS IS A STORY YOU'RE GOING TO TELL YOUR CHILDREN AND GRANDCHILDREN.' " ■

"The day before the war started was when the anxiety started to hit, and I was constantly crying, constantly crying. I've been calling up places trying to get job interviews. I have to get a job, 'cause I can't do this to myself. I can't sit here watching television and crying all day.

"What am I going to tell his kids [if he's killed]? He doesn't know the baby at all. It bothers me that he doesn't even know her. She won't know who her father is. At least the oldest one, he remembers, and I can keep the memory fresh in his mind. But these two little ones, they have no idea. I'm so afraid for them. Right now, I'm pretty much okay, 'cause the fighting is in the air. But once they say it's on foot, that's when I'm going to go crazy."

PHOTOGRAPHED BY LES STONE

PHYLLIS BROWN

“He's very military. His father was Army; he was a marksman who got all these awards. His whole life, his father brought him up in the military way. I saw baby pictures of him with toy guns. His father wanted Eric to be Army, but he wanted Marines.”

Phyllis Brown, twenty, was raised in an Italian neighborhood in the Williamsburg section of Brooklyn. She is sitting in a restaurant on Union Square, down the street from the Amalgamated Bank of New York, where she works as a VIP teller. Pinned to the lapel of her purple jacket is a yellow ribbon on which she has written LCPL BROWN, E.J., USMC. She is talking about her husband, Eric Brown, 22, who was raised in Rochester. He is a Marine infantryman who was sent to the Persian Gulf last August, two months after they were married.

“My grandfather is a World War II veteran, and all he talks about is the Army, how it's the best thing to do for your life. He's very patriotic, and we grew up with that. So after I did a year in nursing school, he encouraged me to join the Navy. So I did. I was sent to Orlando, where I met my husband. He was a Marine at school on the naval base. One day, during muster, which is taking attendance, he was standing there in camouflage, six-foot-one and everything, and I was like, ‘Oh, my God.’ I was in love with him from then, I swear.”

Phyllis and Eric dated for several months in the fall of 1989, until she was transferred to the USS *Acadia* in San Diego. After less than a month there, she decided she couldn't adapt to life on a ship, and left with an honorable discharge. She came home to Brooklyn, and the following February, Eric asked if he could visit her for a couple of weeks. “My parents let him stay in the house,” she says. “I took him around Manhattan. We went to the Statue of Liberty, the Stock Exchange, the Empire State Building. Even though I live in New York, I hadn't been to those places, either. It was also his birthday, so I took him out to an Italian restaurant. So everything was going nice.

“In June, he got orders that he was moving again. He started talking marriage. I was happy, 'cause that's what I was thinking all the while, but I didn't want to bring it up. I told him, ‘I guess you'll find out my answer when you ask me.’ So he said, ‘Okay, I don't know when I'm coming over, but when I do, we'll talk about it.’ When I knew he was coming, I went and bought a white suit. I got a veil and everything. I was prepared. I had my mother order me a dozen white roses. I knew he had about a week off but that he could propose at any moment, and I wasn't going to get caught getting married in jeans.”

Phyllis and Eric were married at Brooklyn Borough Hall on June 15. They spent a week visiting his family in Rochester and a week in Niagara Falls, then left for Cherry Point Marine Air Corps Base, in North Carolina. Six weeks after they settled in, he was told he was being sent to the Persian Gulf.

“He was supposed to leave on August 17,” Phyllis says, “so I decided to go back to New York on the sixteenth. The night before I was leaving, it was our two-month anniversary. When he came home, he had something behind his back, and I was all excited; I thought it was an anniversary card. It was his last will and testament. He wanted to take me out, but I couldn't. I was too upset. So he ordered a pizza, and he got out the candles that we got in Niagara Falls.

Phyllis Brown.

FEAR “I'M ALWAYS HAVING THESE NIGHTMARES THAT HE DIES. IT'S HORRIBLE.” ■

“He wasn't upset. This was his glory moment. He was trying on the gas mask. I have a picture of him in the gas mask. I couldn't sleep that night. He had to practically push me onto the plane. I wouldn't let go of him. I'd never seen him upset, but he had tears in his eyes, too.

“I'm always having these nightmares that he dies. It isn't fuzzy at all. It feels very real to me. One of them is where they come to your door to tell you. I get that all the time in my dreams. It's horrible. Or sometimes it isn't really a dream, but I have a feeling inside that he's dead. Still, in my heart, I know he's going to come home to me.

“I have written to him every day, usually one or two letters. Now I'm writing like five or six a day. He was calling me almost every day up until a month ago. I got a phone bill for $1,038.03 on his AT&T calling card and another collect bill for $400. I spoke to him on the thirteenth [of January] at about three in the morning. He was on the USS *Iwo Jima,* and he said they were going to be taking airplanes over to Saudi Arabia. The night the war started, I couldn't sleep. I watched the news till four in the morning. I couldn't go to work.”

When Phyllis went back to work two days later, she walked to Union Square to buy stamps for her letters to Eric, and ran into a small group of peace marchers there. “I saw these posters, and they said, GEORGE BUSH IS THE MADMAN. STOP THE WAR. So I walked over and I ripped them down. I said, ‘Excuse me, but my husband is in the United States Marines and I believe in what he's fighting for, and I think what you're doing is wrong.’ They said, ‘Don't you love your husband? Don't you want to bring him home?’ I said, ‘I want my husband home as bad as anybody else does. And don't say I don't love my husband. But he's there because that's his job and he wants to be there. He's a soldier. So why don't you stop?’ So then I got the stamps and I came back and the posters were up again. So I ripped them down again, and one of them ran over to me. He was like, ‘I told you not to touch that.’ I was so nervous, so frightened. But I couldn't walk away and not let them know that one person was against them. Even though there weren't any cameras there and the press. I did it for myself and for Eric.”

ELAINE AND LEONARD PARKER

ELAINE AND LEONARD PARKER MET in the fall of 1963, when he was appearing on Broadway with Kirk Douglas in *One Flew Over the Cuckoo's Nest.* “She had four children,” Leonard says, “and she said she wasn't going to think about having any more. But my first wife couldn't have any children, and I wanted

Elaine and Leonard Parker.

ANGER "THESE YOUNG MEN AND WOMEN DID NOT JOIN THE ARMY TO KILL," SHE SAYS. "THEY WERE TRYING TO SURVIVE."

to settle down and have some." He married Elaine in July 1964. Two months later, while he was on the road with *Porgy and Bess,* he wrote her a long letter begging her to have a child for him.

Leonard Parker's only child, Leonard Parker Jr., was born at Mount Sinai Hospital on July 1, 1965. "I was making such a fuss while she was in labor that the nurses kicked me out," Leonard says, smiling at the memory. "It was during the transit strike, and there were no taxis or buses. So I walked almost 50 blocks home. When I walked in the door, Elaine's oldest son said, 'Daddy, it's a boy.' I had to walk all the way back. Just to see him, see that guy. And it was a delight."

Leonard Parker, an actor and singer, and Elaine Parker, who handles constituent affairs for City Council President Andrew Stein, are sitting in their three-bedroom duplex apartment in Harlem. They are talking about their son, Lenny, who was shipped to Saudi Arabia on New Year's Eve. Now and then, Elaine, whose fist is clenched around a wad of Kleenex, has to remind Leonard not to talk about their son in the past tense. "He isn't dead yet," she says.

Lenny graduated from John F. Kennedy High School and spent two years at Johnson C. Smith University, in Charlotte, North Carolina. "Then he decided he wanted to come out and work for a while," Elaine says. He tried to join the Police Department but failed one of the tests. He worked at a variety of jobs. He was a baggage handler at Kennedy airport and worked as a guard for a private security service. "One of the things that was really very disheartening," Leonard says, "was that he couldn't earn enough money from the minimum wages that were being paid to say that he was a man. I think he wanted to find a place of his own, like any other kid. He never could."

He started dating a girl who was in the Army Reserves. She introduced him to an Army recruiting officer. "He told me, 'Daddy, I'll be able to get $17,000 toward my college,' " Leonard says. "I tried to talk him out of it, because I was drafted just before we went into Korea. But I was very fortunate. I was sent to Europe to sing for the Seventh Army Headquarters Special Services, instead of to Korea. When I came back home, half the guys who were with me in basic training were missing. This one had died; this one had been shot. I talked to him about that. But he said, 'Daddy, we aren't going to have a war.' "

Lenny was due to be discharged from the Army on October 12. On September 23, he wrote his parents a letter from Germany, where he had been stationed for most of his three years. He told them his discharge orders had been canceled. "Mom, I don't want you to worry," he wrote, although he sounded very worried. "You just take care of yourself and keep smiling." On October 11, he wrote another letter. This time his tone was more frantic. He asked them to "get me out of here," suggesting that they ask Congressman Charles Rangel to write a letter on his behalf.

Elaine met with Rangel, but he was unable to help. Then she got in touch with a conscientious objectors' organization. "I went all the way with it," she says. "They contacted him in Germany, but he refused to do it. He said, 'Mama, I don't want to go that way.' "

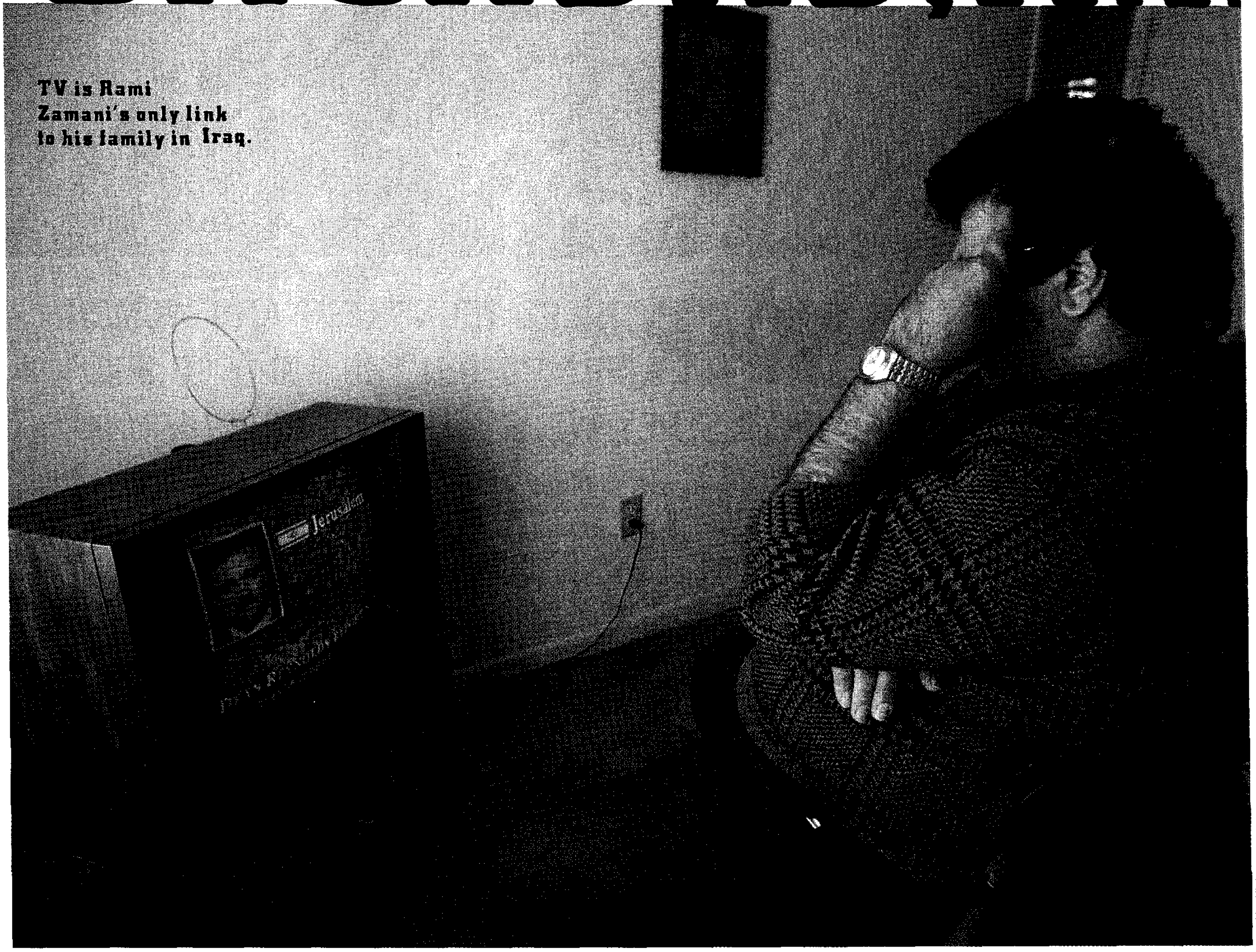
On Christmas morning, Lenny called to wish them a merry Christmas. They talked for a long time before he finally got up the nerve to tell them he was leaving for the gulf. "I think we'll be pulling out in '91," he said. On New Year's Eve, Leonard and Elaine stayed home. "The New Year's Eve before," Leonard says, "he was home and we had a big party, a whole houseful of people. It was a great time. He remembered it. He said, 'Hey, you guys going to have that party?' But we just saw the New Year in on television. Our thoughts were with him."

The night the war began, Elaine got a call from Jimmy Breslin, whom she has known for years. She told him how upset she was. She wants every reporter who calls to know exactly how she feels. "I'm bitter," she says. "I don't see why we are there. I don't understand what's going on in this country. We can get millions and billions to fight people, but we can't feed our hungry. Babies are dying here. These young men and women did not join the Army to pick up a gun and go kill—that was not in their hearts and minds. They were trying to survive; my son was trying to survive."

Leonard was on his way home from the Mariners' Temple, where he teaches dramatic arts, when war broke out. "I stopped in at the store on the corner for a soda," he says. "It's owned by an Arab. Another black guy was in there, and he got in a fight with the guy behind the counter. I heard the guy say, 'I'm American, too.' And I said, 'What happened?' He said, 'The war started; the bombing started.'

"The next day—my wife doesn't know this—I asked Reverend Holloway and Reverend Johnson at the Mariners' Temple to pray for me. And we had a circle of prayer, there at the church. My mother, she's a very strong woman—she's 85 years old; I think she's stronger than my wife and me—she said, 'Have faith, he'll pull through; just keep believing.' But it's very difficult. It's very hard." ▬

BAGHDAD, N.Y.



TV is Rami Zamani's only link to his family in Iraq.

ERIC POOLEY VISITS NEW YORK'S BITTER AND FRIGHTENED IRAQI-AMERICANS, TORN BY A WAR THEY NEVER MADE

NINE AND A HALF HOURS BEFORE the war began, the telephone rang in Rami Zamani's* small apartment in the Bay Ridge section of Brooklyn. Zamani, a 45-year-old construction engineer, lifted the receiver and heard the frightened voice of his sister, 6,000 miles away in Baghdad. Then Zamani's mother came on the line and asked her eldest son to tell her when and if the war would come.

"She was crying for help, basically," says Zamani, a ruminative, full-bellied man who spent his first 25 years in Iraq before moving to Europe, falling in love with an American woman, settling in New York in 1984, and becoming an American citizen. "My mother asked if I saw imminent attack or diplomatic solution. I told her to get out of Baghdad—to my uncle in eastern Iraq. But I said I thought they had 48 hours before the fight would start."

That evening, Zamani was watching *World News Tonight* when correspondent Gary Shepard, on the phone from Bagh-

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**Names marked with an asterisk and some identifying details have been changed.*

PHOTOGRAPHED BY ALLAN TANNENBAUM

dad, told Peter Jennings he'd seen an "incredible panorama of flashes" outside his hotel window. The war was starting, and a different panorama flashed through Zamani's mind: the faces of his four brothers in the Iraqi army—two in the trenches of Kuwait, one in Baghdad, one in Basra, near the Kuwaiti border. Two sisters, each married and raising a family in Kuwait City. And, of course, his mother and four more brothers and sisters in Baghdad—the ones Zamani had said had two days to get out.

He tried to phone them. A recorded message began: "Due to the military situation in the region you are calling. . . . "

Zamani hung up and went back to the television, where he and his wife, Anne*, started to keep vigil—wringing their hands and hitting their remote unit, bouncing from station to station in search of news. At one point that first night, they heard Dan Rather mention a target in West Baghdad, the Doura oil refinery. Zamani imagined it in flames, thick black smoke billowing. His mother lives nearby.

Then Zamani watched President Bush, in his first wartime speech, saying that America has "no argument with the people of Iraq. Indeed, for the innocents caught in this conflict, I pray for their safety."

"I was praying, too," says Zamani. "But I was praying that this useless war would stop now. I do not support Saddam in any way, but I condemn this war that will solve nothing, and I blame Bush and Saddam equally for it. Am I an Iraqi or an American? I do not know. It is a division I cannot begin to address, let alone resolve. I am an American citizen, but my ties to Iraq are not only sentimental, they are physical. How should I feel that my current country is engaged in the destruction of my old country, the slaughter of my people? Shall I applaud? Shall I cry? What exactly am I supposed to feel? What are all Iraqi-Americans supposed to feel right now?"

AS MANY AS 35,000 IRAQI émigrés live in the New York metropolitan area. The largest group by far—perhaps 25,000—don't consider themselves Iraqi at all. They are among the 175,000 Jews who have escaped anti-Semitic hatred there since the twenties; by the time Saddam Hussein seized control of the Baath regime that rules Iraq, in 1979, only a few hundred Jews remained, according to Dr. Heskel Haddad of the American Committee for the Rescue and Resettlement of Iraqi Jews. Many had settled in Israel and Europe; some had moved on to America. They maintain no ties to Iraq, and for obvious reasons, their sympathies in this war lie with the United States and Israel.

For the other 5,000 to 10,000 Iraqi-Americans in this area—Muslim and Christian émigrés belonging to the estimated half-million who have left their homeland in the eleven years since Saddam took power—sympathies are much less clear. Some live and work as shopkeepers or import-export merchants in the Arab neighborhoods of Paterson, New Jersey, and along Atlantic Avenue in Brooklyn (although far more Egyptians, Yemenis, Syrians, Palestinians, and Lebanese live there than do Iraqis). The rest—many of them well-educated, middle-class doctors, lawyers, and engineers living in Westchester, on Long Island, and throughout the five boroughs—have been working toward assimilation only to find themselves caught in a war between the country they left behind and the country they adopted.

COUNT AS MANY AS 35,000 IRAQI ÉMIGRÉS LIVE HERE—MOST OF THEM REFUGEES FROM ANTI-SEMITISM. ■

In the days leading up to war, Iraqis in New York prepared in a range of ways. One Iraqi cabdriver in Manhattan decided to return to Baghdad to join Saddam's army—and refused a tip from at least one Jewish passenger before he left town. Fearing anti-Iraq sentiment, an Iraqi deli owner in East Harlem began telling customers that he was from Jerusalem. An Arab-American leader in midtown continued to assure whoever would listen that there would be no war. Thousands of Iraqi-Americans prayed he was right.

Once war came, their responses varied. Some support Saddam Hussein: "It pleases me," says one Iraqi counterman in an Atlantic Avenue restaurant, "that someone fights for the Arab against the guns of Israel and America." Others deplore both Saddam and the war being waged against him. "It is the madman Bush against the madman Saddam," says Dr. M. T. Mehdi, president of the American-Arab Relations Committee, who has been calling in vain for a cease-fire. "It is like my brother is killing my mother." Virtually all Iraqis here, no matter what their position on Saddam, are united by basic human emotions that transcend ideology and politics: anguish over the destruction of their homeland. Sickening fear for the safety of their families. Wrenching frustration because they can learn nothing about the fates of their loved ones, and because nothing they do can change the course of the war.

Although there is no "Little Baghdad" in New York, no single neighborhood that is exclusively Iraqi-American, in the days since war began Iraqis here have constructed a kind of electronic neighborhood, fashioned from television reports and telephone lines. "We are all watching, always crying and talking to each other," says Mehdi, "and all absolutely devastated by what is going on."

FIFTEEN HOURS INTO OPERATION Desert Storm, Rami Zamani sits stiffly in his bedroom, watching television, maintaining rigid control over his emotions. The apartment is needlepoint-neat, full of Persian rugs, photographs and drawings of Zamani's family, Iraqi copper- and brassware. A history of ancient Iraq shares shelf space with Elmore Leonard, and Elvis Presley cassettes are stacked next to others with Arabic titles. On the television, a retired general is talking about low-altitude evasion tactics, smart bombs and laser guidance, pinpoint accuracy.

"What he says is only military analysis," Zamani says carefully, taking off his aviator glasses and rubbing his eyes. "There is no human analysis. It is all so antiseptic—he speaks of tactics and evasion and accuracy. I see a city being destroyed. They pursue objectives. I see carnage. In war, the first thing you do with your enemy is dehumanize him. That is being done now. There is no discussion of civilian casualties—the military commanders black out that news so people of the world will not react. But I know there are casualties. And I see no end to this: Saddam will resist; the bombing will continue. Do we have to reduce my hometown to rubble?"

Born in Baghdad in 1945, Zamani grew up just a few blocks from the Ministry of Defense building that now lies in ruins. "Across the street from it," he says, "is Iraq's largest hospital—has that been hit? What about the ancient bazaar just to the south?"

His father was a merchant belonging to the country's Christian minority, the Chaldeans; his mother raised eleven sons and daughters. The bloody tumult of Iraqi politics, he says, did not encroach on his life until 1963, when he was eighteen and the Baathist party made its first successful bid for power. "There was fighting in the streets, automatic-weapons fire, for three days," he says. "I hid with my family in a small basement. Now, if they are lucky, they are again hiding in a basement shelter somewhere." The Baathist regime held power that year for just nine months, and soon after it shot its way to power again in

1968, Zamani left Iraq for France, where he studied Italian, French, and English, and took a degree in architecture.

In 1973, he met Anne, an Italian-American art student. Soon they were living together and chose to remain in France, where Zamani found work as an architect. He made regular visits to Baghdad, though, and worked there from 1977 to 1979. "After so long in Europe," he says, "I felt Iraq was no longer for me. I returned to France, and soon after that Saddam took power, and everything turned worse: a police state, deprived of freedom to speak, protest, dissent. People co-opted and manipulated, controlled by fear, propaganda, antique nationalism. I could not go back."

CONFLICT "HOW SHOULD I FEEL," ASKS ZAMANI, "THAT MY NEW COUNTRY IS DESTROYING MY OLD?" ■

IN 1980, SADDAM INVADED IRAN, AND three of Zamani's brothers were drafted. "They had no choice—if they did not go, they would be imprisoned. I would have been drafted, too, if I had returned." Zamani joined a group of Iraqi émigrés who worked ineffectually against Saddam's regime, writing articles and picketing the Iraqi embassy—offenses that in Baghdad are punishable by death. In 1984, he moved to New York and married Anne. Unable to find work as an architect, he took a job as a construction engineer. In 1987, he became an American citizen.

"We made a life here," says Zamani, "but it wasn't always easy." Nor were things easy back home. His father had died, and though Zamani was far away, as the oldest son he was responsible for counseling the family on such matters as the suitability of a sister's marriage. Over the phone, he learned that missiles exploding in Baghdad during the war with Iran had so terrorized his mother that her hair had fallen out. Eventually, though, things began to improve: His brothers returned home alive. One sister landed a job at the Ministry of Communications. Another became a chemical engineer, married an oil engineer, moved to Kuwait City, and started making babies. A second sister, tired of living under a dictatorship, moved there, too. Zamani continued to speak to his family every week, preserving the bonds, "talking and talking," as Anne says, "until the phone line collapsed."

The couple planned to visit Baghdad—Anne had never met Zamani's mother—and by last July they had finally saved enough to make the trip. "We had the money and all the presents bought," says Anne. "We were ready to go in September." Before they got the chance, Saddam invaded Kuwait. They postponed the trip.

For Zamani and his family, life has been a downhill slide ever since. The three brothers who survived the Iran-Iraq war were forced back into the Iraqi infantry; a fourth was drafted by the popular militia. In November, as American troops massed in the Saudi desert and Saddam continued to defy world opinion, a colleague in Zamani's construction office approached Zamani. "America should nuke Baghdad," he said. Zamani screamed at him, and worried. Soon enough, he had plenty of time to study the newspapers and TV news, to write anti-war, pro-sanction op-ed pieces that the *Times* didn't print and letters that Ted Koppel didn't read: The recession put Zamani's company out of business. He hasn't found work since.

"I was appalled when Saddam invaded Kuwait," he says. "But sanctions should have been given more time to work. The deadline was arbitrary; the United States, along with Kuwait and Saudi Arabia, gradually helped nurture Saddam's power because they feared Iran; now they decide they must destroy him all at once, no matter the cost." But for the oil, he believes, the United States would have been no more concerned about Iraq's swallowing Kuwait than it was about China's swallowing Tibet. "There are many injustices the U.S. does nothing about," he says. "This injustice it did something about because of oil. I understand that America has its interests. But I think the military solution is no solution—it will scramble the picture in the Middle East, increase Arab frustrations and militancy, prevent a permanent, political solution. The militarization of the Arab world came as a response to Israel's power—and until Israel deals with the Palestinian problem, it will not get better."

Zamani's political points can be debated. What's inarguable is the look in his eyes as he watches a Tomahawk missile streak away from the USS *Wisconsin.*

"There's so much pride in American technology and weaponry," he says. "And it is fine—I congratulate you for it. But the television shows them launch and fly. I see them strike."

He takes no comfort in the apparent precision of allied missiles and bombing raids. He hears that 80 percent of the sorties are reaching their intended targets, and wonders what the other 20 percent are hitting.

On the TV, an analyst is discussing the Tomahawk's first combat test. "Cruise missiles have been tested over and over again," he says, "and a test in peacetime is very like their use in war."

"Except," Zamani says, rearing back in anger, "that people don't die in peacetime tests. This is what shocks me. This kind of coverage insulates Americans from what is really going on. You cannot separate the war from people. Or you should not."

What Zamani wants—empathy for the enemy, a distinction drawn between the Iraqi people and its ruler—may be impossible in wartime. But he would like Americans to try.

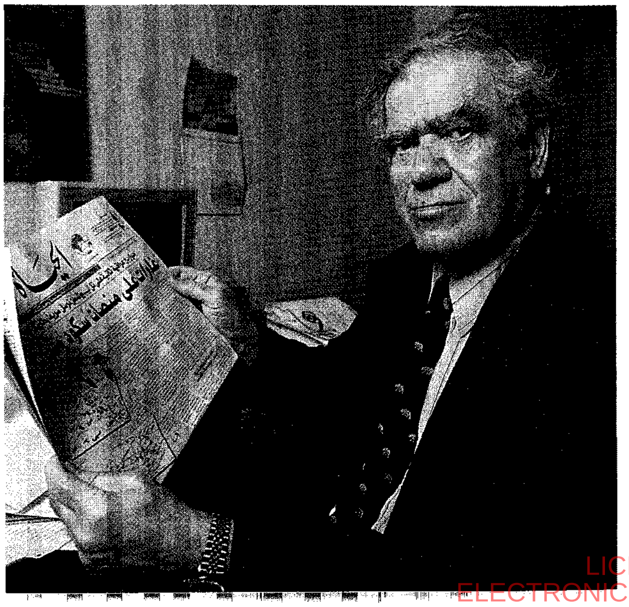
"It's relatively easy for the American public to accept this war," he says, "because their cities, their homes, their lives are not threatened. We send American men and women and equipment, of course, and they can be damaged, but civilians are not threatened, so it is abstract, far away; you don't feel it. You feel empathy toward victims only when you see their pictures, and so far there are no pictures."

Fifteen hours into Desert Storm, many Americans are dreaming of a quick end to the war. Zamani hopes for one, too, but doesn't expect it. "I don't think this is the end. Saddam might be lying low. I wish he would give up, but he will not. I'm afraid he's going to do something terrible."

LATER THAT NIGHT, HE DOES: THE first Scud missiles hit Haifa and Tel Aviv. For 90 terrifying and confused minutes, there is talk of nerve gas hanging in the air. Some Arab-Americans rejoice that Saddam is hitting back; Zamani seems shaken.

"I'm devastated," he says ten minutes after the first Scuds have been reported. "No one should jump to conclusions—we

Dr. M. T. Mehdi.



EL-ASMAR INTERNATIONAL DELIGHTS
RETAIL-WHOLESALE-IMPORT-EXPORT-CATERING
855-2455
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The Arab neighborhood along Brooklyn's Atlantic Avenue.

COMMUNITY

IRAQI-AMERICANS ARE LINKED BY TV NEWS AND TELEPHONES. ■

don't know if there's gas—but this is the escalation of events. I am not happy if Israelis die, if Americans die. And I hope Israel will not get involved. Anyway, Saddam is history. But my heart is not with him, it is with others. If Israel responds, what happens to my family? Will their strikes be 'surgical' or nuclear?"

Eventually, the gas reports prove false. Zamani calms down a bit. "A terrible moment," he says. "Maybe it shows a little wisdom that he did not use chemical weapons.

"Maybe not."

During the war's third day, Zamani sees some videotape from Baghdad. As an architect, he notices that some of his most beloved buildings have been partially demolished. As a brother, he notices that the communications center where his sister works has also been bombed. He hears that water and electricity have been cut off, that food is in short supply, that people are panicking. He hears about B-52 carpet bombing of Iraqi troops and wonders about his brothers. He decides to stop watching TV. "I have to," he says. "What can I watch? Just the continuing annihilation?" He buys a *Times*, starts reading, then throws it away. "There is no access to what is really happening in Iraq," he says. "I cannot endure this."

By the fourth day, he is faring even worse. "I've never seen him like this," says Anne, a kind woman deeply afraid. "So negative—his mind is cloudy, his reasoning is down the drain." They visit some Iraqi friends—leaving their apartment for the first time since war began—and Zamani's mood brightens. By the fifth day, though, he is back in the trough.

"I spoke to some Iraqi friends in Detroit," he says. "They are shopkeepers. They are being harassed. They receive intimidation letters. I read about the FBI interviewing Iraqi-Americans. I have not yet been contacted." He worries about the hate that increases with each Scud that strikes Tel Aviv and that might explode during a ground war with heavy American losses. He worries that his Iraqi background will ruin his chances of finding a new job. He worries about terrorism and who will be blamed. "I hope Americans can distinguish between Iraqi policies and Iraqi people. If something ghastly should happen here, I do not know what reaction I will face."

As the first week of war ends, American hopes for a quick war are gone. Zamani goes back to the TV; he can't *not* watch. The Pentagon has yet to release any information about "collateral damage," as civilian casualties are called. Refugees from Baghdad reach Jordan and speak of bombed residential areas like Doura, where Zamani's mother lives. Iraq announces that only 41 civilians have been killed and 171 wounded; no one believes the numbers. And the Arab grapevine is full of unconfirmed horror: Zamani hears from an Iraqi journalist in Europe who works for a news agency that has heard from Iranian and Turkish sources "that more than 100,000 Iraqi civilians are dead," says Zamani, his voice as grim as a mass grave. "I keep praying this number is inflated. But I wonder."

He wonders if the war will ever end, and what will happen when it does. He wonders about his family—if they are hungry, thirsty, injured, alive—but his mind moves, inevitably, from the personal to the political: "George Bush thinks in terms of immediate objectives, not long-term consequences. Who can say Iraq does not resurrect? Does America want to occupy Baghdad, impose a long-term demilitarization? Who fills the power vacuum once Saddam is gone? This complicates everything. Jordanians, Palestinians, they feel humiliation because Saddam was supposed to respond massively, but he is the mouse that roared. That humiliation will have repercussions. There is no military solution without a political solution. There is only more death. I don't think America should be jubilant about victory, if victory comes. America should be worried, like me." ■

LOCAL ANGLE

THE NEW YORK ECONOMY IS SO WEAK, SAYS **CHRISTOPHER BYRON**, THAT THE WAR MAY BE IRRELEVANT

HEARTLESS THOUGH IT SOUNDS, after two weeks of fighting in the Persian Gulf, economists are already beginning to wonder whether a spurt in defense spending might be just the thing to kick the economy out of recession. Even if it is, the touching little drama unfolding inside a South Bronx factory warehouse on Bathgate Avenue suggests that New Yorkers will not be among those to benefit.

Inside this dreary two-story building, located behind a chain-link fence in one of the nastiest, most crack-infested neighborhoods in the city, around 400 largely black and Hispanic workers are producing one of the few bits of war matériel that the Pentagon wants from New York: foil-wrapped packets of first-aid ointment for Desert Storm GIs.

Supplying the packets, under a $400,000 contract from the Defense Department, is a welcome opportunity for Clay-Park Labs and its hardworking but largely semi-skilled work force. Nearly 10 percent of those workers have family members stationed in the gulf, and there is no denying the poignancy one feels in listening to them worry over the safety of relatives and friends, even as they prepare the balm that medics may wind up applying to the wounds of their loved ones.

Unfortunately, squirting one-eighth-ounce doses of iodine ointment into foil packets is not the same as building Patriot missiles or Black Hawk attack helicopters. As a result, New Yorkers will likely find the conflict to be pretty much a one-way street, with tax dollars flowing out and little federal spending coming in.

"New York's ills are so deep and longstanding that whether the war ends tomorrow or drags on a long time will really not make much difference," says Sylvia Ashrafiuon, who studies the New York economy for The WEFA Group, a Pennsylvania-based econometric-forecasting firm. "New York's economy will just keep on deteriorating."

Not even a big defense buildup would help much. The greater New York area contains only one primary defense contractor with locally based manufacturing—Grumman Corporation, maker of the F-14 Tomcat and the A-6A ground-support attack plane. And Grumman, with estimated 1990 revenues of $3.8 billion, accounts for less than 3 percent of overall aerospace/defense spending—hardly enough to make a significant impact on the region's total economy.

At the same time, the war is having a uniquely negative impact on aspects of the local economy. Kennedy airport is the nation's principal gateway to Europe and the Middle East. But travel across the North Atlantic has dried up, forcing TWA last week to cut its flights to London and Paris by more than half and to eliminate flights to Tel Aviv, Athens, Cairo, and Istanbul. Result: layoffs for 1,000 New York–based flight attendants and ground personnel.

The layoffs simply add to the woes of a collapsing local economy. Three of the city's largest money-center banks—Citicorp, Chase, and Chemical, which together employ more than 160,000 workers—are reeling. Last week, Citicorp's boyish-looking chairman, John Reed, told analysts that 20 percent of Citi's real-estate-loan portfolio was in trouble. Reed raised speculation about whether more bad news might be coming when he remarked that Citi wouldn't be engaging in merger talks with other banks "for the next six to eight months."

One reason New York's banks are in trouble is the city's teetering real-estate market. Nearly 20 percent of commercial office space is empty in once-hot sections of Manhattan, like the West Side of midtown. Overall employment in the construction industry now stands at 139,000, a level equivalent to what prevailed in 1985. WEFA forecasts another 5,000 jobs disappearing in 1991, with no halt to the decline until employment reaches the recessionary levels of 1982, perhaps years away.

On the residential side, things are not much better (though at least one broker

Courtesy of the Grumman Corporation

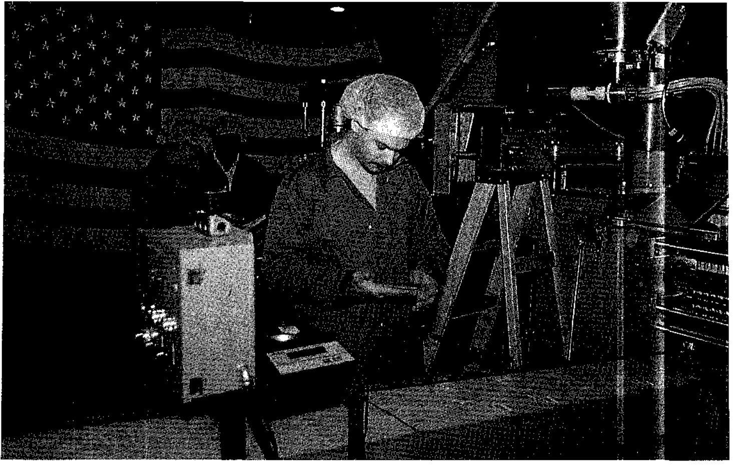
detected an upswing in Desert Storm's immediate aftermath; see page 17). Marilyn Kaye, vice-chairman of L. B. Kaye Associates, one of New York's largest residential brokerage firms, says business has picked up in the past month for "family-sized" apartments of three bedrooms and larger, but only because sellers have begun slashing their prices. "I know of a condominium at 721 Fifth Avenue that had been on the market for $10.6 million," she says. "It closed just before Christmas at $5.4 million."

How far down is down? "We're hoping to see a turnaround by the end of the year," she says. But just in case she's wrong, her firm is starting a new service. "We're going into the co-op-auction business," she reports. "If you're really desperate and want to unload, we're the wave of the future."

THE SO-CALLED SERVICES SECTOR—advertising, accounting, the law, and other such business-related activities—is also weak. During the eighties, this sector racked up yearly gains of 2.5 percent to 3 percent in employment, generating many of the highest-paid jobs in the city while contributing greatly to local tax revenues. This year, WEFA expects no more than about one percent growth in the sector, which will hardly be enough to make up for losses elsewhere.

"Overall, we look for job losses in New York continuing into the summer, no matter what happens elsewhere in the economy," says Ashrafiuon. She adds that personal-income growth, when adjusted for inflation, will be flat, as will retail sales. "Toward year end, we expect things to begin to improve," says Ashrafiuon. "But the recovery will be slow."

By contrast, the outlook for the economy as a whole is brighter. New England remains weak, but a surge in defense spending for technology-oriented defense contractors based there, such as United Technologies and Raytheon, maker of the Patriot, could help slow further declines.


Allan Tannenbaum/Sygma

Making first-aid packets at a South Bronx factory.

Elsewhere, economists by and large agree that the recession now under way will be short and mild by historical standards. Last week, Federal Reserve chairman Alan Greenspan tried to steer Congress away from a pump-priming tax cut this session, and for good reason. Oil prices have fallen by nearly 50 percent from their post-invasion peak of nearly $40 per barrel, and that alone is likely to give a boost to consumer spending.

"Every $5-per-barrel decline in the price of oil puts $30 billion to $35 billion back into the economy," says Giulio Martini, economist for Wall Street's Sanford C. Bernstein & Company. "With prices now dropping, it's as if consumers were opening up their wallets and getting the money dumped back in. By my calculations, the drop in oil prices has been the equivalent of a $50-billion tax cut for the economy already."

A forecast released last week by Data Resources, Inc., a Lexington, Massachusetts, econometric-consulting firm, suggests that a war that drags into the spring may actually hasten the recovery. Prior to the outbreak of fighting, DRI had been forecasting a decline of 2.1 percent in economic output during January, February, and March, followed by a bottoming in the second quarter and growth of 3 percent in the autumn. DRI foresees a much milder downturn: 1.3 percent in the current quarter, a somewhat weaker second quarter, then a rebound of 3.4 percent in the third quarter.

Economists will be the first to admit that forecasts such as these are clouded by uncertainties. DRI's latest forecast is based on oil prices' averaging $20 to $23 a barrel between now and September. But any interruption of deliveries from Saudi Arabia could push prices up again, stifling the recovery before it gets going. Price gouging by the oil companies could also undermine the benefit of falling crude prices. Last week, Amoco and Mobil reported huge jumps in fourth-quarter profits.

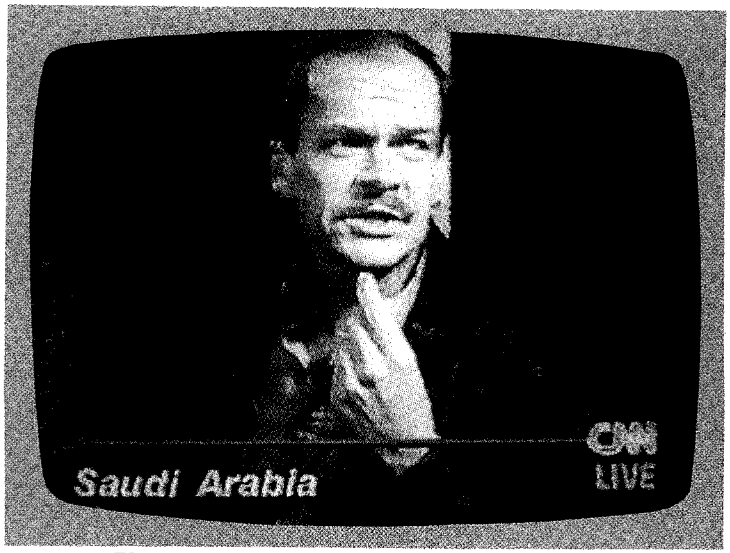
No one really knows how badly consumer confidence has been shaken by the events since last summer. In an odd little factoid of the times, Chase Bank reports that on the day Desert Storm began, cash withdrawals at the bank's automated-teller machines dropped 4 percent. Apparently, people were so frightened (or mesmerized) by what was unfolding on TV that they simply wouldn't get up and leave their living rooms.

With so many unknowns, almost any forecast would seem suspect. But whether or not the economy of the nation as a whole begins to recover in the spring, it seems clear enough that hard times lie ahead for the folks who live, work, and depend on one another in the city of New York. And that is one thing that America's war in the Persian Gulf is not about to change in any way. ■

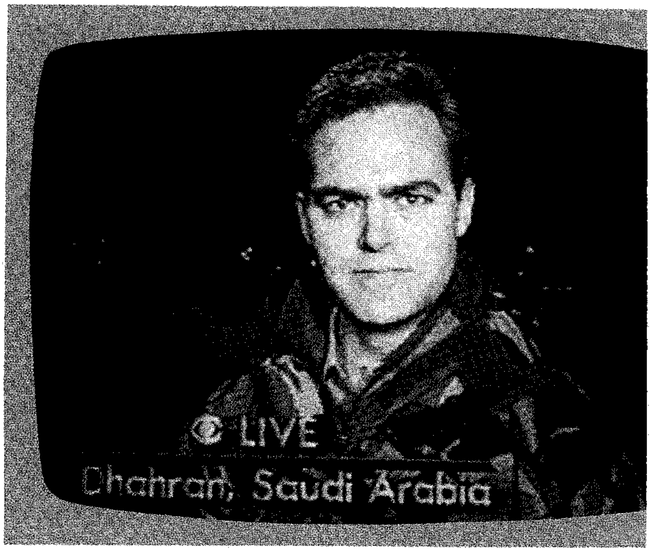
F-14 Tomcats being assembled at Grumman's Calverton, Long Island, plant.

SPECIAL REPORT

WAR WAT



CNN's Charles Jaco: A bread-and-butter report.



CBS's Scott Pelley: Polished production val

UPDATING THE GULF WAR ON CBS, Connie Chung frowned, lowered her voice, and brought an appropriately serious tone to the news. Correspondent Scott Pelley—in trig desert camouflage, shoulders squared, head angled in the classic TV-stand-upper position—described the latest missile attack. Five clicks away on ABC, Diane Sawyer looked grave. Sam Donaldson came on live from Saudi Arabia, doing his Sam Donaldson–on–the–road act: "Thugs," he called the Saudis who had blocked the way of his crew.

The job of crisis-news reporter still belongs to television as the war enters its third week. CNN carried the allies' daily afternoon briefings from the war zone, helpfully rerunning portions for viewers in the evening. The networks' morning programs showed weather maps of Iraq along with the national and local charts. Live reports from Israel after the Scud attacks on Tel Aviv brought the first televised blood into American homes.

But because every TV-news organization was getting much the same war-zone information and video pictures more or less at the same time, viewers were free to switch from network to network, or back to newspapers again. The wrenching prospect of a longer war—one measured in months rather than weeks—brought a necessary adjustment of habits. Hour upon hour could no longer be devoted regularly to TV watching at the expense of work and sleep; print offered a selective way to catch up on the briefings, interviews, and overnight developments.

The return of some structure to news consumers' habits underlined how much the media landscape has changed in two weeks. Newspapers will never seriously compete with television in delivering the war's hard news. Yet the established network format, with its familiar faces, came across as flat, as if from an earlier, suddenly obsolescent era—the glossy, starstruck news of the eighties. The old styles, the multi-million-dollar talent, and the polished production values seemed beside the point in an increasingly brutal war.

CNN's relay teams of generic anchors and journeymen field correspondents, by contrast, delivered an unpolished, electronic-wire-service report: this-just-in news befitting the sobering events themselves. If many people are still trying to think through the ambiguous war policies, then why not make as many raw, unmediated facts available to as many people as possible? The fewer stylistic distractions, the better.

So when viewers watched CNN's Charles D. Jaco from Saudi Arabia, they brought no knowledge of his salary, marital status, or celebrity reputation to the screen with them. He was simply the right kind of bread-and-butter bureau reporter to deliver stripped-down war bulletins. Outside of Jaco's family, perhaps half a hundred people might have recognized "old C.D."—student journalist and one-man news department of WXRT radio in Chicago at a time when Sam Donaldson had already polished his persona as the raging bull of Washington.

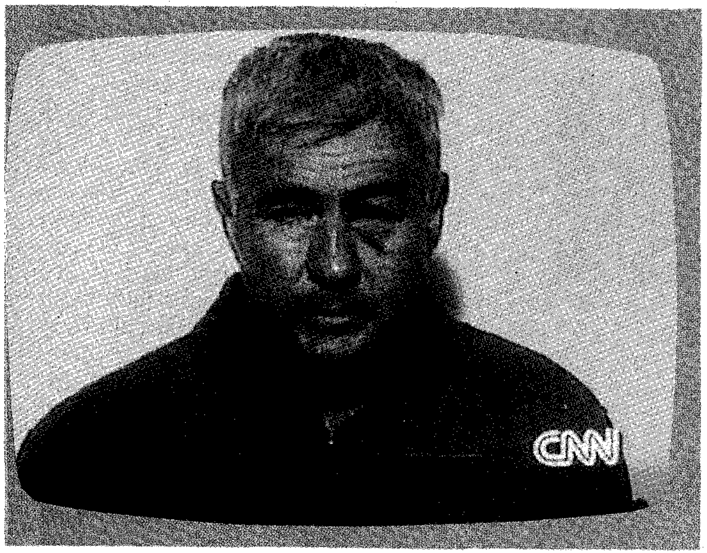
When Jaco, broadcasting live, mistook rocket-gas fumes for an Iraqi chemical attack and dove for his gas mask, he was derided by CNN's rivals for an amateur-hour performance. To viewers, however, it was real life, not "television."

The deeper sense of panic seeps through the ranks of the old-line networks' management. Laurence Tisch of CBS, Robert Wright of NBC, and the executives of Capital Cities/ABC are battered on both sides of their ledgers: The costs of covering the war are coupled with CNN's rising audience share—both during an economic downturn.

Worse, the affiliate stations that the networks need to guarantee high ratings for advertisers are being lured away by the CNN reports; NBC's Detroit affiliate cut

Photographs by Donal Holway.

CNN'S NO-FRILLS WAR COVERAGE, **EDWIN DIAMOND** SAYS, MAY BE THE FUTURE OF TV NEWS



Captured Marine Guy Hunter: A harbinger of horror?

away from Tom Brokaw to pick up the Shaw-Holliman-Arnett broadcasts from Baghdad. (Other affiliates treated ABC and CBS just as rudely.) People now worry about one of the Big Three pulling the plug permanently on news operations. "I don't think they know what to do in this new era," says Fred Friendly, whose career stretches back to the Edward R. Murrow era. "If the owners decide to drop their news, will anyone fight back?"

The dimming of the networks is not just of parochial concern. News organizations need all the energy and leadership they can muster right now. Since the first rush of information on the bombings, U.S. military planners have been hunkering down behind the ageless bureaucratic shield of "operational security." The inquiring reporters' questions have grown more querulous, and the officer-corps briefers have grown more tight-lipped. The audience senses the new testiness and has become uneasy itself.

At one of his live televised afternoon briefings in Washington, for example, Lieutenant General Thomas Kelly of the Joint Chiefs of Staff stressed the "success rate" of the thousand-plus-sortie days while stonewalling questions about actual damage done to the enemy. The weather was bad, it has been only a few days, the wheels of photo intelligence grind slowly, etc., etc. Well, which is it? the reporter asked. "You've been saying [there's an] 80 percent success rate. Can you tell us how you quantify that if you can't assess the damage?"

The answer is that the general has been saying "The strikes are successful" and "We don't know." Fifteen planes lost out of 12,000 individual sorties (at press time) *is* success. Damage assessment about an enemy that has hidden most of its planes in underground shelters, and whose leader is 60 feet below the grounds of the presidential palace in his Führerbunker (said to be designed and built by a German company), *is* problematic.

Both the briefers and the reporters, of course, are refighting the last war. Vietnam made the officer corps suspicious of prying journalists, and the press distrustful of military cover-up. In this war, their thrusts and parries are taking place live and daily, before an American audience-citizenry that each side can claim to represent.

FOR NOW, THE MILITARY HAS THE upper hand. Its most effective tool of control is the "reporters' pool"—the small, officially sponsored squads tapped to visit the troops. And for that, the military can thank the Saudi princes. The "host country" refused visas to the journalists until the Pentagon intervened. Playing friend of the press, the military won for the journalists their "right" to be managed.

In the end, though, the press may have the most powerful tool of all—its technology. Vietnam war images dominated the dinner-hour television news of the mid- and late sixties, but those pictures arrived by film twelve hours or more after the events, not as they happened. There were no multiple satellite systems, no 24-hour information channels, no *Nightlines*. Today, in a wired world, few Americans are more than a few seconds away from the urgent images of TV. Gulf developments speed to TV screens in real time—the first true Living Room War.

Years ago, TV began shaping international politics and diplomacy. Now it drives the military operations and the tactical bombing: In a way, TV is the ultimate target. In time for the evening news, the Iraqis produced videotape of the bruised and threatened allied airmen they had captured. By the morning shows, General Kelly responded: Allied air sorties had been ordered against the Iraqi TV towers transmitting the POW pictures. Unfortunately, the general acknowledged at his briefing, the Iraqis could still make videotapes and carry the cassettes out of the country to "stations anywhere in the world."

The ready availability of high-tech satellites and low-end 47th Street Photo–style camcorders has created a crazed house of mirrors on television. While the Pentagon was still listing Chief Warrant Officer Guy Hunter of the U.S. Marines as missing in action, his wife—in Oceanside, California—had seen his "statement" rebroadcast on television at least "eight or nine times," as she told Paula Zahn on *CBS This Morning.* Zahn was doing a live telephone interview with Mary Hunter from her home. Just before their exchange, CBS showed the videotape of CWO Hunter to his wife for a tenth time. Later, a Pentagon spokesman affirmed for Mary Hunter and the CBS audience that, yes, the face on the screen was Hunter's.

The haunted faces of Hunter and the other POWs are a preview of horrific images to come, as the hardware stage of the war yields to the software—or human—stage. Pictures of Intruder planes and Patriot missiles are beginning to be displaced by real flesh and bones. In the war's first week, all sides kept tight control on images of death and pain. Tellingly, the first Israeli censorship came down on NBC News for its too specific reporting of casualties after a Scud attack last week. The censorship battle has yet to be fully joined on the American side, though the skirmishing grows.

Saddam Hussein and his image specialists in the Iraqi ministry of information must also decide on their definition of "news" in the gulf war. They can continue to suppress all depictions of Iraqi military casualties and civilian suffering, and try to present to the world the picture of a nation of unbroken will. Alternatively, the Iraqis can gamble on trying to influence various public opinions—at home, in the Arab world, in the U.S.—by presenting the iconography of the aggrieved victim: the smashed houses, the burned children, the keening mothers.

Everyone is free to speculate about what Saddam Hussein will do. But no one need guess what will happen if the images—live or on tape—find their way into the satellite stream. They will be replayed, eight or nine times a day, around the world and to subdued Americans at the breakfast and dinner table. ■

Photograph by Allan Tannenbaum/Sygma.

SPECIAL REPORT

BOMB CRATERS ON MADISON AVENUE

MARKETERS TRY TO DOPE OUT WHAT'S APPROPRIATE AND WHAT'S NOT IN THE MIDST OF WAR, REPORTS **BERNICE KANNER**

REMEMBER THE WARM, FUZZY "It's Morning Again in America" commercials that helped reelect Ronald Reagan? If the war wraps up relatively quickly with Americans still tall in the saddle—remotely possible yet—advertising may find its hot button for the early nineties: sentimental patriotism.

But if the fighting drags on and America's early "success" turns out to be more illusionary than real, marketers could emerge virtually unscathed. Viewers have grown impatient with the thinness of the coverage—and distrustful of those furnishing it. Dulled by the scarcity of *new* news and the rehashing of old, many people are beseeching TV stations to return to regular programming or seeking their entertainment elsewhere.

This means that the Chicken Littles who initially cut back their advertising to distance themselves from the war should gradually resume once they feel they've shown sufficient "respect." But the look of their ads will be different, depending on the mood of the country.

The war has dropped a bomb on "celebrity advertising, glossy extravaganzas, authoritative voice-overs, jingles, and slick Madison Avenue images," says Donny Deutsch, creative director of the Deutsch agency. "Marketers have to recognize that everything else will take a backseat till the war ends. Advertisers who come on humbly, intelligently, and with a recognition that what they're saying is so much less important than world events will carry the day. Consumers are looking for comfort; it's up to advertisers to provide it."

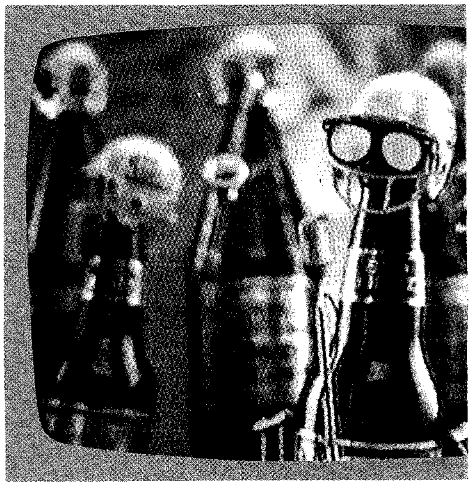
Advertisers will find new ways to demonstrate "empathy and harmony," Deutsch predicts. "We'll see lots more 'reach out and touch.' " Ads will also be more restrained and minimalistic, starker and less subtle than they were. The focus will be on the products' benefits rather than on the life-styles of those who use them. Back-to-basics ads seem more fitting now; they slice through clutter and appear less frivolous. "The war mentality decrees this is no time for fun and games," says Bill Hamilton, creative head at Ogilvy & Mather. It's also no time for "jocular, irreverent messages juxtaposed with news from the war zone, or macho 'Let's go get 'em, fellas'–type advertising," warns Carl Spielvogel, chairman of Backer Spielvogel Bates Worldwide.

Though advertisers may soft-pedal patriotism, they won't engage in the kind of hucksterism that erupted when the Berlin Wall came down. "You can't be out there saying, 'Oh, what a wonderful world it is,' " says BBDO chairman Allen Rosenshine. "Anyone who now links packaged goods to patriotism and the flag may come across as cynical. And if public-service spots appear self-serving, they'll backfire. Here, discretion may be the better part of valor."

Marketers are scrutinizing ads to eliminate anything "remotely offensive, such as a sandy beach scene," says John Sisk, director of network negotiating at JWT. Kirshenbaum & Bond considered—then promptly trashed—the idea of a Kenneth Cole current-events ad with an Iraqi twist. Until a cease-fire, Norwegian Cruise Line won't run its ad depicting the war room of a Navy ship. Defense contractor Northrop Corporation pulled the plug on a print ad that showed a B-2 bomber. And Tombstone Pizza has laid to rest an ad featuring a desert scene and the slogan "What do you want on your tombstone?"

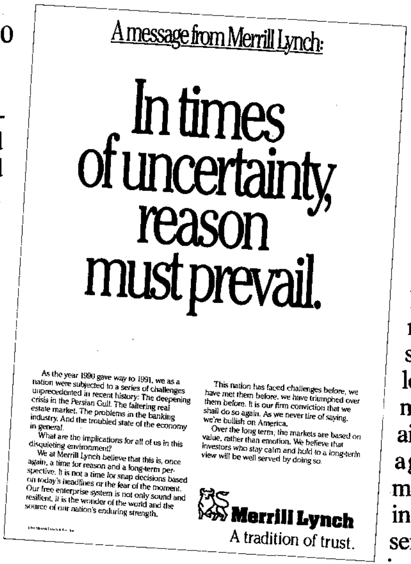
But life and business go on. Burger King went ahead with its takeoff of the cartoon *Barnyard Commando,* featuring a pig in combat gear and a sheep in a leather bomber jacket. (No one complained.)

War tremors don't preclude charm and whimsy: Grace & Rothschild planned to launch its lighthearted ads for the new Sterling car "the same night the United States decided to attack Iraq without consulting us," says chairman Roy Grace. "Exquisite timing." The ads were bumped but surfaced on subsequent nights during "appropriate breaks." Early on, Grace "sensed that nobody would look for a new car now and was astonished that the 800 number



An early Bu

generated well over 1,000 calls.”


A message from Merrill Lynch:

In times of uncertainty, reason must prevail.

As the year 1990 gave way to 1991, we as a nation were subjected to a series of challenges unprecedented in recent history: The deepening crisis in the Persian Gulf. The faltering real estate market. The problems in the banking industry. And the troubled state of the economy in general.

What are the implications for all of us in this disquieting environment?

We at Merrill Lynch believe that this is, once again, a time for reason and a long-term perspective. It is not a time for snap decisions based on today's headlines or the fear of the moment. Our free enterprise system is not only sound and resilient, it is the wonder of the world and the source of our nation's enduring strength.

This nation has faced challenges before, we have met them before, we have triumphed over them before. It is our firm conviction that we shall do so again. As we never tire of saying, we're bullish on America.

Over the long term, the markets are based on value, rather than emotion. We believe that investors who stay calm and hold to a long-term view will be well served by doing so.

Merrill Lynch
A tradition of trust.

A reassuring ad from Merrill Lynch.

SO FAR, CASUALTIES in adland have reflected those inflicted on the Desert Storm forces. The yellow light is on: Most marketers are plowing ahead—prepared to pull over. A few are using the war to justify media changes. Only TV, which brings the war into America's living room, has been severely wounded. Many advertisers were initially mum—dropping off the air entirely and deeply eroding the networks' combined average daily revenue of $24- to $25 million. “The networks are in a hard place,” says Gene DeWitt, president of DeWitt Media, a media service. “Their costs have gone up and their revenues down. As advertisers realize there's no safe place here, they'll increasingly avoid the war zone.” Until, of course, they realize that there's no safety in silence, either, and find their voices again.

But even if they do it quickly, the networks will have suffered. Airtime is a bit like an airline seat; if you fly empty, that revenue is lost for good. The networks plan to “roll forward” advertising from the temporarily war-wary into February and March, says Kal Liebowitz, president of KSL Media. “This will increase future loads, but sales of airtime have been so soft and there's so much unsold inventory, it won't be a real boom. The networks won't be able to recover lost ground.”

United Airlines isn't helping. After the first bombing, it froze its advertising, while American Airlines curtailed its own. Chevron deferred advertising gasoline quality and giving conservation tips; after one week of a planned month-long flight on Florida TV, it yanked its ads, preferring not “to promote gas sales when people might think that's what the war was about,” says spokesman Mike Libbey.

British Airways is keeping its firm commitments but is “reassessing” those not locked in, says spokesman John Lampl. The airline canceled its image campaign but moved ahead in launching its World Traveller service. The day after the invasion, the Army pulled its “Be All You Can Be” ads, including two war-games spots released just twelve days earlier. (The Department of Defense called for the suspension of all paid Armed Forces recruitment and military advertising on TV and radio.)

Many companies, such as Procter & Gamble, hit on a noncontroversial compromise. They worked “with the networks to avoid scheduling ads during extended war coverage,” says a P&G spokesman. Following the same path were Miller Brewing; Eastman Kodak; Sears, Roebuck; and Hershey Foods. But there have been glitches. Toyota, Isuzu, and Clorox ads popped up on ABC during the news, despite their request to be kept far afield of the war zone.

Others, like AT&T, are even more cautious. “We didn't run in wall-to-wall coverage at the start of the war, though history—including the Kennedy assassination—suggests that viewership goes up,” says advertising-services director Bob Watson. “It would also be inappropriate to come out of a newsbreak that announces casualties.”

Chrysler has already told the networks that when they preempt regular programming to bring war news, it wants out, says the company's ad and media-relations specialist Ray Dreyfus. But as hostilities intensify, the carmaker may postpone advertising until later in the year or omit some ads altogether. “Car sales in general are way off, and though people are concerned about the crisis in the gulf—and gas supplies—their focus is on more immediate concerns than whether to buy a car.”

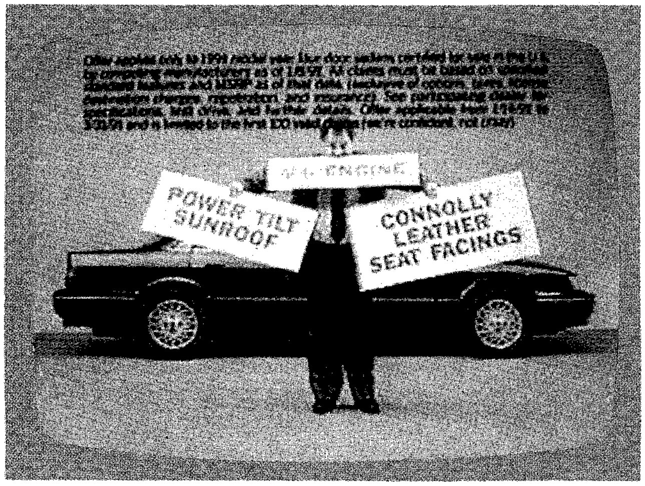
Many companies, while grappling with what to do in the future, are meanwhile going with the flow. The National Football League decided to go ahead with the Super Bowl; as *New York* went to press, no advertisers had pulled out, according to ABC. (The network should rake in about $45 million from advertisers who have plunked down $800,000 for each of the 56 30-second spots.) “As long as the Super Bowl is on, Bud Bowl will be there,” says an Anheuser-Busch spokesman who defended the need for fun and humor during wartime. In the interests of “good taste,” Anheuser-Busch would “make adjustments if we felt they were called for.”

McDonald's plans to run during regular programming, says spokesman Chuck Ebeling. “But we're keeping careful watch and making decisions on a day-to-day basis.” Prudential continues to run its “old movies, happy endings” spots, says director of advertising Mary Lou Sack. “But you may be sure, if we were parodying an old war movie, we'd pull it.” Pepsi-Cola is staying the course and keeping in touch with changing events, says spokeswoman Becky Madeira.

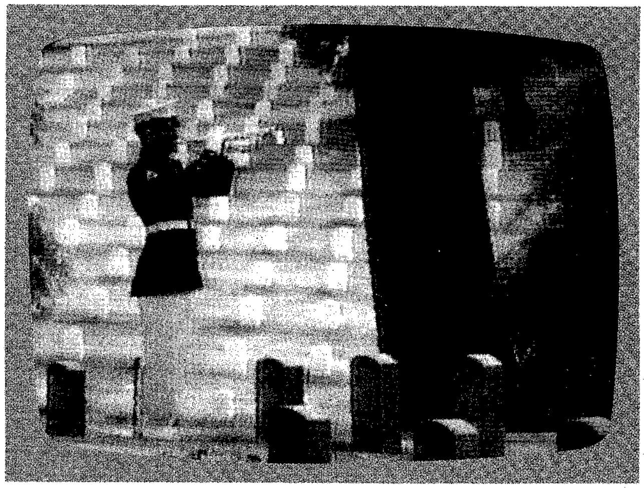
Financially pressed TWA has “insulated” itself a bit from the war by abandoning “graphic” television for spot radio to publicize its Florida flights and triple-bonus miles. “Advance bookings indicate that people's travel plans have been terribly affected,” says Sheldon Kravitz, vice-president of advertising and leisure marketing. “Our European business has dropped dramatically. When people feel a sense of security and things return to normal, we'll go back to TV and magazines.”

A few marketers are seizing the day, albeit quietly. Amoco, which doesn't usually advertise early in the year, is “reviewing the need to inform the public now about pric-

spot.



A whimsical ad for the Sterling car.



Boeing's “Salute to the Armed Forces.”

Photographs by Donal Holway.

ing and other issues," says a spokeswoman. There's talk of high-tech, financial-service, and drug companies' "bottom-fishing"—picking up abandoned airtime and captive TV audiences at distress prices.

Merrill Lynch ran its "In times of uncertainty, reason must prevail" newspaper ad as the war broke, in keeping with its self-ascribed "responsibility to speak out whenever the markets could be affected by world events," says a spokesman. (After the 1987 Crash, the company ran a series of ads telling people to stay calm.)

A morale-building "Salute to the Armed Forces" to the tune of "America the Beautiful" is being broadcast by Boeing. The spot first ran on Veterans Day and, after a debate, Boeing executives "decided that it's more appropriate now than ever," says Elliot Pulham, ad manager of the Boeing Defense & Space Group. A day before the *National Journal* went to press, defense contractor BDM International produced a quickie ad saluting the Department of Defense and troops.

Newspapers and magazines may pick up advocacy ads. One from the Coalition for Americans at Risk urges Americans to call for an Emergency Action Kit that includes a FREE KUWAIT sticker and a sample letter of support to be sent to a government official. Advocacy Communications expects an increase of as much as 28 percent over last year in advocacy ads. Another boomlet may come from the media advertising their extensive war coverage.

Buckley DeCerchio Cavalier reluctantly postponed its campaign for the New York Restaurant Group "because the mood may not be conducive to people going out, and with all the preempting, no one could guarantee the continuity we needed," says president Jane Cavalier. "On the other hand, ratings are through the roof, and first-quarter ad rates the lowest they'll be all year." Cavalier frets that when BDC tries to run the ads in mid-February "with so many preemptions and make-goods piling up, we may have to pay double."

ADWATCH "AS LONG AS THE SUPER BOWL IS ON, BUD BOWL WILL BE THERE," SAYS ANHEUSER-BUSCH. ■

AGENCY LIFE HAS ALSO CHANGED. DDB Needham Chicago is in a do-good whirl. In December, it initiated Operation Cookie, whereby employees send a "taste of home" to troops in the gulf. The agency is also telling people how to send letters to servicemen.

But there is underlying fear as well. DDB Needham's office, housed in a complex with consulates, has beefed up security, providing employees with after-hours escorts. The Interpublic Group of Companies has discouraged staffers from traveling, particularly to Brussels, Vienna, Istanbul, Athens, Rome, London, Frankfurt, and Milan, which are likely targets for terrorism, says chairman Phil Geier. Lintas: Worldwide postponed a commercial shoot in Rome and asked that no one fly to Europe in the immediate future.

At offbeat, downtown Kirshenbaum & Bond, "the roller skates have been sacked along with the loud rock. Now the TV's on round the clock and we're all very somber," says creative director Richard Kirshenbaum. K&B did a new business pitch in Canada by fax and conference call rather than in person. And a Long Island prospect "became even more appealing," admits Kirshenbaum, "because I could get there by car." ■

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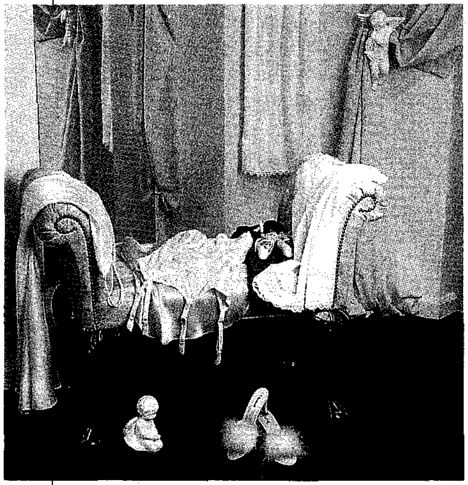
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

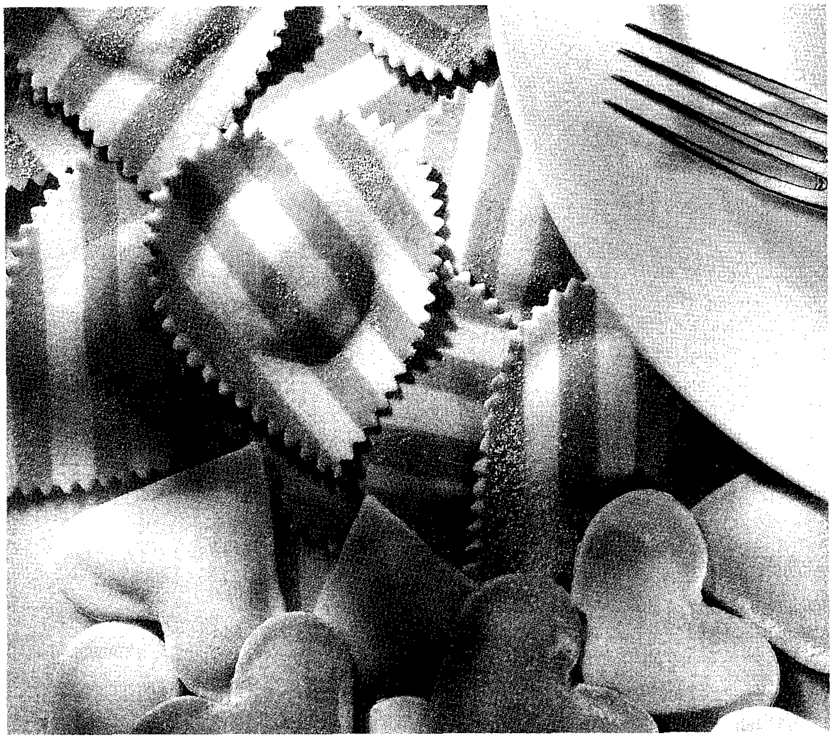
By Corky Pollan

Teddy Fare

La Petite Coquette II *is* petite—it's only 650 square feet—yet to Rebecca Apsan, the store is more than ample (her original lingerie shop on University Place occupies a mere 160 square feet). Since Apsan is a wiz at packing a winning mix of merchandise into a tiny space, you'll find such names as Timpa, Cosabella, La Perla, Priamo, Hanky Panky, and Lou Lingerie, along with a half-dozen others. Apsan stocks lots of silk panties, bras, garter belts, and teddies because "a women walks differently when she wears silk." The boutique is located on private-school row, so Apsan carries a fine selection of training bras and prides herself on properly fitting her undergarments. (From $6 for a sachet to $15 for a silk G-string to $38 for a cotton-Lycra teddy to $300 for a silk robe.)



LA PETITE COQUETTE II/*1266 Madison Avenue, near 91st Street/831-7705*

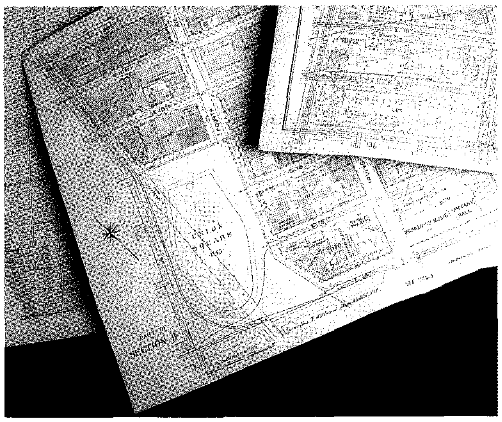


Heart to Please

Love will bloom when these romantic ravioli are served on Valentine's Day. The seductively shaped, festive-looking mouthfuls are being made in colors bright and optimistic, like confetti. The tomato-striped hearts ($4.50 for a half-pound) from Tempo restaurant's takeout department are filled with asparagus, Parmesan cheese, and bread crumbs, and they're delicious. If you want your romance to be even more colorful, the Ravioli Store can make almost any shade or shape your heart desires. If things are heating up, try red tomato hearts filled with five cheeses, or pair them with egg-dough ones for a dramatic display ($10 a dozen). **—Barbara Costikyan**

TEMPO/*30 East 29th Street/532-8125*
THE RAVIOLI STORE/*202 Elizabeth Street/925-1737*

Streets of Old



Friends with houses in the country proudly display old county maps, but we city folk can take pride in our own, now that Pageant Book & Print Shop has put together a splendid collection of vintage Manhattan street maps. Taken from atlases dating from 1878 to 1922, these maps (roughly 22 by 32 inches) are mostly the work of civil engineers George W. and Walter S. Bromley. They cover the city block by block—from the Battery to Inwood and from river to river—and all the houses, commercial properties, farms, museums, stables, etc., of the period are shown. Unlike the black-and-white versions put out today by the Sanborn Map Company, these maps were hand-colored or color-printed, so brick buildings are pink and stone ones are brown, frame structures are yellow, and iron ones blue. You'll find such vanished landmarks as Bible House and the House of Detention for Women, as well as structures that are still around—Grace Church, City Hall, and Bloomingdale's. Here's a rare opportunity to survey the city as it once was ($25 to $50).

PAGEANT BOOK & PRINT SHOP/*109 East 9th Street/674-5296*

Photographs: left, Tria Giovan; top, Togashi; bottom, Rik Davis.

Theater/John Simon

DUMB, DUMB BULLETS

"...Sondheim and Weidman's *Assassins* seems to be an uneasy amalgam of bleeding-heart liberalism and high camp..."

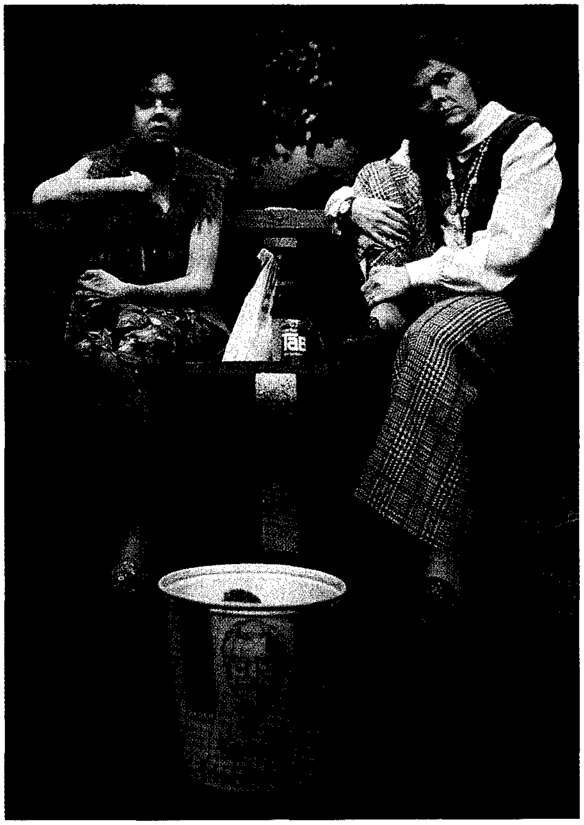
THE MOST INTERESTING THING ABOUT **Assassins,** the Stephen Sondheim–John Weidman musical whose limited run at Playwrights Horizons was sold out long before it began, is not visible on stage. It is in the heads of its creators: What the hell were they thinking when they came up with this idea for a show?

Sondheim has told us that he was haunted by the title of someone else's bad play, *Assassins.* The word stuck in his memory, and when John Weidman, who had written the book for *Pacific Overtures* (one of the worst books for a Sondheim musical), came around for another shot at a collaboration, Steve tossed that unforgettable title, *Assassins,* at him. It might as well have been *Mudlarks* or *Appendectomy* for all the good it did. We have here a case of the old story of the man who finds a button in the street and has a suit made to go with it. It's usually better the other way round.

Assassins gathers up the men and women who have killed or tried to kill American presidents and aims to figure out what they had in common, what made them do it. The answer seems to be that they were all losers of one kind or another, genuinely deprived or imagining themselves cheated by society, and bent on getting even or somehow making a mark. So what else is new? To be sure, one could write a searching, perhaps even moving, show concentrating on one such person, but it would have to be compassionate, analytical, philosophical. *Assassins* is none of these.

The motivation behind the show is specious; it seems to be an uneasy amalgam of bleeding-heart liberalism and high camp. Here, for instance, are these immigrants who had a terribly underpaid job and shot William McKinley; unsatisfied delusions of grandeur and shot James Garfield; a gnawing stomach ailment they could not afford to cure and so took a potshot at F.D.R. Well, we might feel sorry for them if they were treated with pity and true understanding, but not if we are to evince knee-jerk sympathy for them as victims of an evil capitalist society. Or we might be amused, if the humor were less flimsy than Charles Guiteau, slayer of Garfield, alternately intoning a silly hymn, "I'm Going to Meet the Lordie," and doing a soft-shoe routine up and down the steps to the gallows as he sings a Sondheim patter song.

The show is particularly condescending to the little Jewish fellow, Samuel Byck, who tried to crash a commercial plane into Nixon's White House, and to the two women, Lynette "Squeaky" Fromme and Sara Jane Moore, who attempted to shoot Gerald Ford. Fromme's humor lies in her sexual enslavement by Charlie Manson, and Moore's in the number of times she says "Shit!" as she rummages for her gun in her overstuffed pocketbook or accidentally shoots her lapdog. There is camp humor also about John Wilkes Booth, a poor actor, apparently, who could not remember cues and kept getting poor reviews, as one lyric wittily rhymes it. Booth, by the way, is meant to be the armature that holds the show together. He incredibly inspires the other assassins, eggs on Zangara to shoot Roosevelt, and, in one wholly preposterous and tasteless scene, talks Lee Harvey Oswald, a harmless would-be suicide, into becoming a president-slayer, even supplying him with a high-powered rifle with a telescopic sight.


THE PLOT SICKENS: *Golden and Monk in* Assassins.

Yes, there is the odd bit of drollery in Weidman's dialogue, and Sondheim has written two pretty good songs and five indifferent ones in what is, qualitatively and quantitatively, his poorest score. Jerry Zaks, a funny director, has knocked himself out in search of clever tricks, and some of them, indeed, are. There is amusing scenery by Loren Sherman and lively costuming by William Ivey Long; Paul Gallo's lighting is, as always, expert. But even such old hands as Paul Gemignani on percussion, Michael Starobin at the synthesizer, and Paul Ford on the piano cannot replace a genuine orchestra with full-bodied orchestrations, and D. J. Giagni's nice choreographic hints are not real dancing.

Some of the performers are fine, notably Patrick Cassidy (Balladeer), Terrence Mann (Czolgosz), Annie Golden (Fromme), Eddie Korbich (Zangara), and William Parry (Ford). Victor Garber (Booth), Lee Wilkof (Byck), and Debra Monk (Moore) are either miscast or given material that lets them down. Greg Germann is a dull John Hinckley, Michael Shulman an unfortunate child actor, and Jonathan Hadary, as Guiteau, unspeakably dreadful. He may actually nab the hotly contested laurels for worst actor in New York.

But a show that begins with a fairground shooting gallery in which you get to knock off U.S. presidents, and does not go appreciably uphill from there, would be in poor taste anytime and is much more so now. When the terrible events in the gulf began, Sondheim & Co.—all affluent folks in no great need of turning a buck—could have done the gallant thing and shut down, or shot down, their not very viable brainchild. I would personally have handed them a cigar. ■

Photograph by Martha Swope.

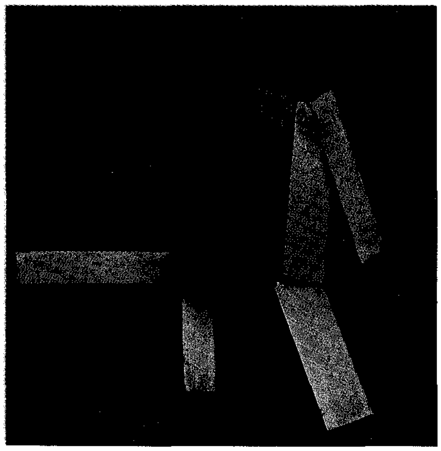
Best Bids/Andrew Decker

FROM MAJOR TO MINOR

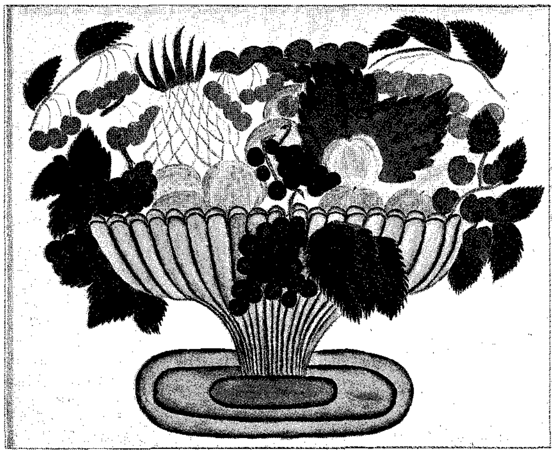
"...Both Sotheby's and Christie's have sales devoted to lesser School of Paris artists like Lebasque, Valtat, and Martin..."

LAST FALL, AS THE PAINTINGS MARKETS softened, prices for second-tier Impressionist artists—Le Sidaner, Lebasque, and Martin—suffered along with the rest. Hardest hit was Lebasque, whose works have sold for up to $907,500 but generally bring between $100,000 and $400,000. Three of the five offered in Sotheby's and Christie's catalogues didn't sell.

Still, Lebasque's works are often decorative, and some are even quite good. Less prominent School of Paris artists like Louis Valtat and Georges D'Espagnat tend to be more inconsistent in quality. The difference is reflected in price scales: anywhere from $10,000 to $200,000 for the third-tier. But while Lebasques were suffering in last fall's sales, Valtats were fine, with some works in the $70,000-to-$90,000 range. Valtat prices were helped by a strong French franc and the uneasiness buyers felt about spending hundreds of thousands of dollars on second-rate works (though prices were off between 20 and 30 percent). "They deserve to be off even more," says Susan Seidel, of the William Beadleston gallery.


At Sotheby's, a work by Joel Shapiro.

On February 15 at Sotheby's and February 13 at Christie's East, there are works by minor School of Paris artists. Among Sotheby's properties is a Lebasque nude (lot 49, $60,000 to $80,000) from the Henry Ford estate. The good and the bad Valtats are side by side—a floral still life (lot 67, $40,000 to $60,000) and another one, with books in the background (lot 66, $15,000 to $25,000). Also for sale are two d'Espagnat floral still lifes (lots 19 and 20, $20,000 to $30,000 and $30,000 to $40,000, respectively; lot 19, though smaller, is simpler and cleaner).

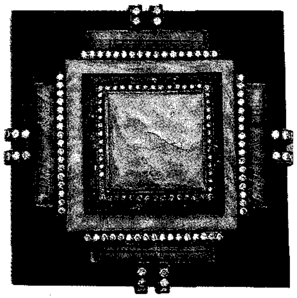

The Blue Footed Bowl (unattributed) at Sotheby's.

At Christie's, there are a number of works by Elisée Maclet, a lesser Maurice Utrillo whose prices generally run under $50,000. Also at Christie's are three Picasso-esque still lifes by Spanish artist Ismael de la Serna. One dealer who doesn't handle de la Serna's works says they sold for $500 in the late seventies, prior to the explosion of the Spanish art market. "The dearth of reasonable artists who paint in a style after Picasso has just catapulted de la Serna's prices to unimagined heights," he says. Two of the de la Sernas at Christie's (lots 101 and 102, each $7,000 to $9,000) are weak, but there is one respectable effort (lot 110, $12,000 to $18,000).

The February contemporary-paintings sales at Sotheby's and the contemporary section of Christie's February 13 auction are modest—fewer lots and fewer interesting paintings than in the past two years. At Christie's East are two untitled collages by Czechoslovakian artist Jiří Kolář (lot 202, $3,000 to $5,000), who's known for juxtaposing unrelated images. In one of the collages being sold, he placed details from Goya's famous *Shooting of May 3, 1808* over the branch of a tree. At Sotheby's on February 15 is a small Joel Shapiro bronze, one of an edition of six (lot 186, $20,000 to $25,000) done between 1987 and 1988. Paula Cooper, Shapiro's dealer, says she sold the edition's casts at prices ranging from $25,000 to $40,000. Curiously, the Sotheby's catalogue describes the work as "bronze with gold patina"; Cooper, who had not seen the bronze at this writing, says that the work, when sold, was a light bronze, but without patina. The Sotheby's cataloguing "implies that it's been patinaed." If that was the case, Cooper says, it could no longer be considered a Shapiro. Sotheby's photograph of the work (I did not see the sculpture itself) doesn't clear up the matter. A Sotheby's spokesperson said it was a bronze "with a gold patina applied."

The jewelry auctions of the past year have been consistently strong, with good prices for distinctive designs. Prices for unique works that have good stones are extremely high and have proved to be sound investments, but there are a number of distinguished pieces in the under-$10,000 range. "If someone buys a modestly priced piece of jewelry and owns it for five or eight years, even if they don't double their money on it, they've had the pleasure of wearing it," says Audrey Friedman, president of Primavera Gallery in New York. Much of the jewelry produced in the twenties, she says, was "basically grandmother jewelry that now has the breakup value of the stones and a little bit more." There's a "trade-off of either stones or design," Friedman says.

At Christie's East on February 21, a diamond-swirl clip with rose and old mine-cut diamonds mounted in platinum (lot 183, $1,200 to $1,500) is splashier than a very unusual brooch (lot 259, $4,200 to $4,800) made of amazonite, lapis lazuli,


From Christie's jewelry collection.

Photographs: top, courtesy of Sotheby's; bottom, courtesy of Christie's.

black onyx, and diamonds. A pair of carved-jade-diamond-and-seed-pearl ear pendants are estimated at $800 to $1,200, and Christie's specialist Dianne Lewis expects them to sell quickly, since they are signed pieces. Christie's also has three bracelets, including a diamond-and-black-onyx piece (lot 354, $7,000 to $8,000).

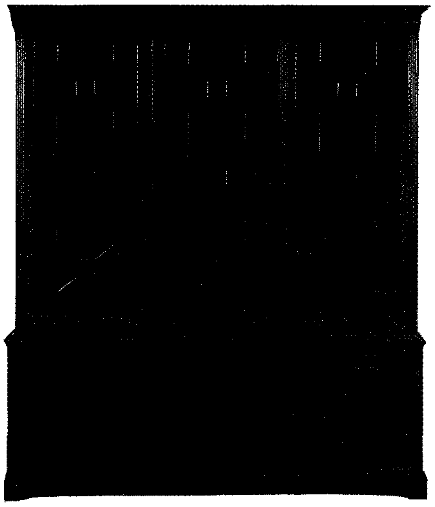
Among the Art Deco goods at Sotheby's Arcade on February 13 is a pair of shield-shaped platinum-sapphire-and-diamond clips (lot 39, $6,000 to $8,000). The design of a platinum-diamond-and-black-onyx bracelet with green-colored glass (lot 156, $6,000 to $8,000) is an unusual variation on more common geometric patterns.

Sotheby's major Americana sales run from January 30 through February 2. While the prices of American paintings have been soft for about a year—they had climbed sharply in the mid-eighties—prices for American furniture and decorations have held strong. William W. Stahl Jr., of Sotheby's, says the furniture market is relatively consistent because it is "somewhat more affordable and supported by a larger base."

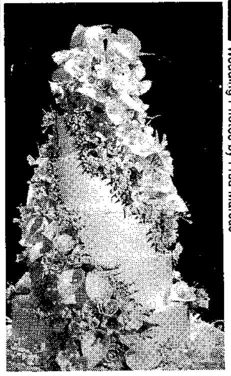
Sotheby's has a good selection of quilts (lots 850 to 874) and folk-art paintings. Theorem paintings—usually unattributed nineteenth-century watercolors of bowls of fruit on fabric or paper—are charming for their simplicity and vibrant colors. Until the mid-eighties, they routinely brought up to $5,000. Prices have increased by as much as 50 percent since then, and some have sold for considerably more. Sotheby's is offering an early (1825–1830) work for $6,000 to $8,000 (lot 1,217). A later still life (lot 1,233, $12,000 to $15,000) is far more sophisticated. Among the furniture, there's a handsome Federal inlaid-mahogany-and-satinwood bow-front chest of drawers from Massachusetts (lot 1468, $6,000 to $8,000).

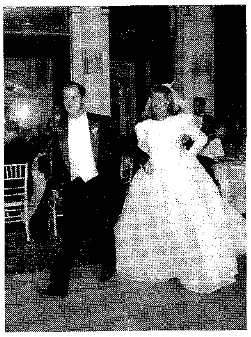
Sotheby's is selling property of the Rosen family of Massachusetts on February 1. The sale includes everything from an eighteenth-century iron toaster with a man's profile for its handle (lot 764, $1,500 to $2,000) to a Queen Anne carved-mahogany bonnet-top highboy from Massachusetts (lot 719, $200,000 to $300,000) that Rosen bought in 1982 for $126,500. A nice Chippendale mahogany wall mirror that Rosen picked up in 1982 for $8,525 (lot 710) has an estimate of $7,000 to $9,000. There's also a fine pair of brass-and-wrought-iron andirons with claw-and-ball feet, iron fireplace tongs and shovel with acorn handles, and a brass-and-wirework serpentine fireplace fender.

English furniture goes on sale at Christie's on February 2, with a good selection of porcelain (lots 1 to 110) thrown in. Among the pieces of furniture in the sale is a nice pair of Regency rosewood side cabinets topped with red-streaked-gray marble tops and fronted by grille-inset doors (lot 150, $6,000 to $9,000). An eight-by-seven-foot George III mahogany breakfront bookcase (lot 233, $8,000 to $12,000) is an imposing, solid piece. ■


A George III breakfront at Christie's.

Photograph courtesy of Christie's.





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HOME OF THE BRAVES

> "...*Son of the Morning Star* deals in delusions instead of dreams. It so demystifies that it's anti-romantic. It gives good death..."

GENERAL COMMOTION: *Gary Cole as Custer in* Morning Star.

LIKE ALMOST EVERYONE ELSE WHO WAS ENCHANTED by *Dances With Wolves,* Kevin Costner's romance of the American West, I spent the last half-hour expecting and dreading the usual massacre. Maybe because of too many Vietnam movies, we've come to expect slaughter as a proof of seriousness as well as a convenient narrative device. But Costner let us escape the theater as his Lakota Sioux escaped the cavalry, with our innocence still intact, mysteriously graced, in a painterly dream of landscape and culture. **Son of the Morning Star** (Sunday, February 3, and Monday, February 4; 9 to 11 P.M.; ABC) is a lot less friendly. It's full of massacres. It gives good death.

The time and place of *Morning Star* are roughly the same as *Dances With Wolves:* the decade following the Civil War, the Great Plains, with the same Sioux, plus some Cheyenne. And so, too, are the broken treaties the same, and the routine racism, a demonizing of the Other in what was basically a real-estate swindle. But the mini-series, adapted by Melissa Mathison from a splendid book by Evan S. Connell and directed by Mike Robe, so demystifies that it's anti-romantic. It deals in delusions instead of dreams. Blue-eyed General George Armstrong Custer imagined himself a future president, a "Great Father," until the reality check of Little Big Horn. Crazy Horse, with white spots and a streak of lightning, imagined himself invulnerable, till they stabbed him in the back with a bayonet. And the Ghost Dancers danced their way to Wounded Knee.

As Custer, Gary Cole borrows more from his impersonation of the young Hemingway in the embarrassing TV remake, with Anthony Quinn, of *The Old Man and the Sea* than he does from his role as a late-night radio-talk-show host on *Midnight Caller.* He's so much the dandy, he amounts to a Narcissus. Trains wait, and so do massacres, while he trims his locks. As Custer's wife, Libbie, Rosanna Arquette looks surprisingly like Joyce Carol Oates, though the only books she seems to have read are chivalric romances. She can't smell the blood through her pretty pointed nose. As the disaffected Captain Benteen, David Strathairn looks not a bit like J. Robert Oppenheimer but very odd indeed with long blond hair. As Crazy Horse, Rodney Grant is less the noble savage eco-freak than a premature Weatherman. We hear a lot, too, in voice-overs, from Buffy Sainte-Marie as Kate Bighead, a sort of Cheyenne Greek chorus.

But the real strophe and antistrophe in *Son of the Morning Star* is between the land—those Black Hills, that wonderful Dakota territory—and the White House, in Washington, D.C., where President Ulysses S. Grant (Stanley Anderson) and generals Sherman (George Dickerson) and Sheridan (Dean Stockwell), all looking exactly alike in their black beards, play billiards, make fun of Red Cloud (Nick Ramus), and talk about Manifest Destiny as if they were talking about a new world order. "It was always about the land," says Kate Bighead, and I believe her.

Like Costner's Dunbar, Cole's Custer is also something of a cross-dresser, in his white buckskins. "I could *be* an Indian," he says. He misses the point. He'll no more ever be an Indian than Huck on that raft could turn into Jim. The point is clearer in the *Morning Star* mini-series than it was in *Dances With Wolves.* After the land grab and the slave auction, the Gatling gun and the lynch mob, we always seem to fall in love with the very culture we've dispossessed—with the beads and the blues. It happened again to us in Asia. We'll probably love the *idea* of Arabs, once we've killed enough of them. But there will never be enough forgiveness.

GLENN CLOSE CAN DO ANYTHING, FROM *Dangerous Liaisons* to *Fatal Attraction* to Tom Stoppard on Broadway. Christopher Walken is equally at home—and equally disturbing—on the stage (*Kid Champion, Hurlyburly, The House of Blue Leaves*) and the screen (*The Deer Hunter, The Milagro Beanfield War*). Pair them up and you can't help but arrive at interesting television, even with a weak script. The script by Patricia MacLachlan and Carol Sobieski for **Sarah, Plain and Tall** (Sunday, February 3; 9 to 11 P.M.; CBS) isn't so much weak as it is, in the tradition of *Hallmark Hall of Fame* presentations, predictably uplifting. The emotions are cyclic, like the seasons. Learning to live with them is what the story's about.

Sarah Wheaton (Close), tall if not plain, leaves Maine and spinsterhood for the Midwest in 1910 to see if she can "make a difference" as a substitute mother for the

Photograph by Jerry Fitzgerald.

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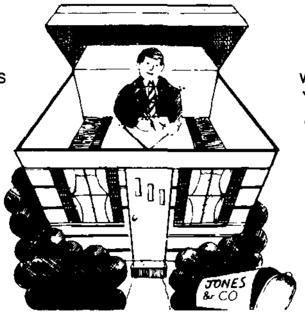


two young children of farmer Jacob Witting (Walken). Jacob hasn't finished grieving for his dead wife. Nine-year-old Anna (Lexi Randall) resents the intruder. But six-year-old Caleb (Christopher Bell) needs someone desperately. There are also a dog, a cat, a horse and buggy, a harmonica, a pregnant neighbor (Margaret Sophie Stein), a church picnic, and a tornado. What there aren't are menacing strangers, gratuitous violence, sudden death, or any other jolts.

As if wearing boxing gloves on their feelings, Close and Walken eventually get to the clinch. And it occurs to me that if American television insists on being nostalgic about this sort of American past, at least it isn't a nostalgia for kings and queens and vanished feudal perks, for glory and dead Confederate honor and the old plantation and other war whoops. Listen to the wind on the prairie sounding to Sarah like the sea. We could do much worse than these rude virtues.

BEFORE THERE WAS *In Living Color,* THERE was George C. Wolfe's **The Colored Museum,** a wicked excursion into racial stereotypes brought just as wickedly to the small screen on public television's *Great Performances* series (Friday, February 1; 9 to 10:30 P.M.; Channel 13). *The Colored Museum* is *In Living Color* with brains. In ten "exhibits," Wolfe takes on everything from Aunt Jemima and *Ebony* magazine to Afros and drag queens. The send-up of Lorraine Hansberry's *A Raisin in the Sun*—"The Last Mama-on-the-Couch Play"—had me laughing so hard I began to suspect my own repressed ambivalences. Almost as funny (and rather more savage) is a "Celebrity Slaveship" routine in which a few hundred years of suffering are a small price to pay for all those great southern novels, the Watusi, and pro basketball.

Danitra Vance, Reggie Montgomery, Vickilyn Reynolds, Tommy Hollis, Linda Hopkins, Victor Mack, Loretta Devine, Victor Love, and Phyllis Yvonne Stickney star in the sort of satire that has probably gotten Wolfe in as much trouble with his black community as Philip Roth managed to get himself in with Newark and *Commentary.*

In brief: IN **The Marla Hanson Story** (Monday, February 4; 9 to 11 P.M.; NBC), Cheryl Pollak so much resembles the slashed model that any criticism of her seems like a personal attack, one more blaming of the victim. But there doesn't appear to be anything going on behind the eyes in her pretty face. This makes for a creepy fascination, as if the subtext of an otherwise forgettable movie had to do with shallowness as well as terror. And how on earth are we supposed to interpret a line like this one: "You take too many things at face value, Marla"? ■

Dance/Tobi Tobias

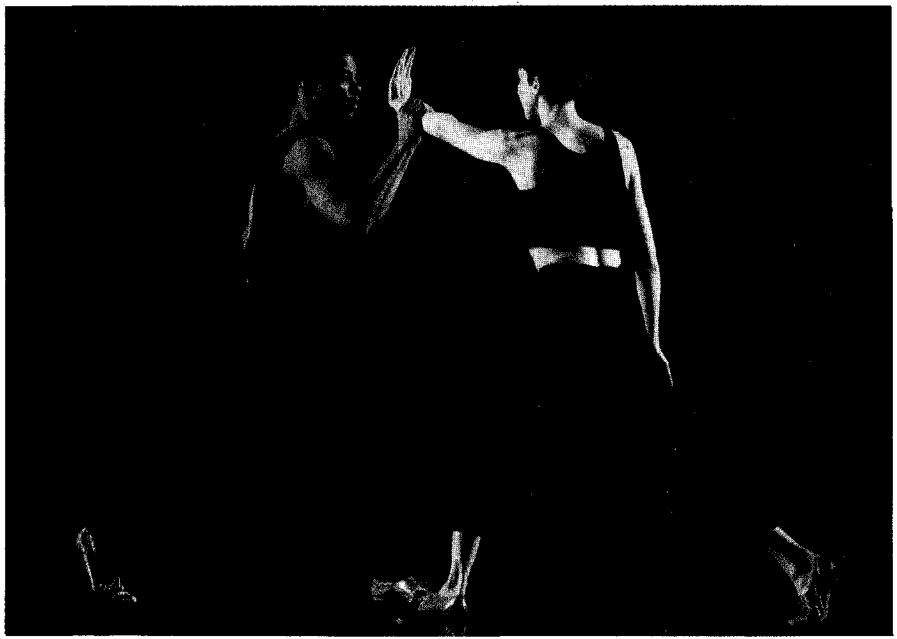
DÉJÀ VU

“. . .Many works in the Joyce series were rambling and shapeless, the stage picture at any given moment random or amorphous. . .”

“ALTOGETHER DIFFERENT,” THE TITLE UNder which six contemporary-dance companies recently appeared in tandem at the Joyce, was a blatant misnomer. Maybe the concerts offered some surprises to the Joyce audience, which might not care to patronize the scruffier downtown environments where new dance ideas regularly get tried out. But for those who keep a steady, hopeful eye on the avant-garde horizon, “More of the Same Thing” would have been an apter title for this series. Although it attempted no comprehensive survey of what’s going on, it managed to represent many of the issues—of both form and content—in contemporary dance-making as well as the mediocrity that plagues the field.

The participating companies, which offered only works choreographed by their directors, belonged to Wendy Perron, Stephen Petronio, Peter Pucci, Ruby Shang, Mark Taylor, and Nina Wiener. These are names we know. The choreographers, who—Wiener excepted—still function as dancers with their groups, previously had solid performing careers with established companies (Shang with Paul Taylor, Petronio with Trisha Brown, Pucci with Pilobolus, and so on). In the tradition of modern dance, they then “grew up” and moved out to pursue their individual bents.

For all that this process is natural, and rewarding to the dance public (Would anyone suggest, say, that Graham should have remained faithfully at home with Humphrey-Weidman?), a serious drawback is embedded in it. Instead of operating within a single, traditional vocabulary, like that of classical ballet—the creation of thousands of practitioners over a couple of centuries—the modern-dance choreographer must fashion one, relatively overnight, out of his or her idiosyncratic body language. Inevitably, the result will be severely limited in its physical and expressive range and heavily influenced by the master to whom the emerging choreographer has been apprenticed. The post-modernists (the artists discussed here fall somewhere between the two camps) blithely combine myriad techniques—ballet, various schools of modern dance, contact improvisation, folk, tap, you name it—to arrive at a kind of nonspecific agility. It takes genius to avoid the restrictions inherent in the first route and the banality in the second.



CULTURE CLASH: *Wiener’s* Harmonic Landscapes *shows her fascination with Australia.*

To augment the problem, these independent choreographers, even where they succeed in creating a dance language with a distinguished profile (such as Pucci’s gargoylish lyricism and Perron’s gentle gangliness), have limited success in passing it on to their associates. Perron’s and Petronio’s groups suffer particularly from this defect; hardly anyone on their teams can execute their material as well as they themselves can.

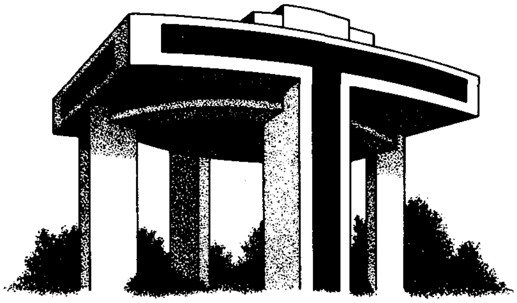
This group of choreographers also seems to disdain, or simply to ignore, knowledge that the earlier moderns implemented as a matter of faith. Most of the dances shown at the Joyce dispense with issues like rigorous structure in time and space; as a result, the works are often rambling and shapeless, the stage picture at any given moment random or amorphous, the movement discontinuous and arbitrary.

These practitioners are also unconcerned with the role of music as the natural partner of dancing. (Often, they have more confidence in silence, everyday sounds, or spoken text.) All six choreographers, like most of their peers, call upon music largely to provide atmospheric background. If their movement designs recognize rhythm, it is merely in the most primitive, metronomic sense; there is an almost complete absence of musical phrasing. As for a range of dynamics, this essential strategy has fallen into oblivion.

So much for technical matters. Moving on to content: What issues are these artists dealing with? **Ruby Shang** has for some seasons now been examining her ethnic identity. Her full-evening *Yellow Punk Dolls* tackles a prevalent and worthy subject—the tension many Americans feel between their ancestral culture and their present existence, in which they are perceived through the distorting lens of stereotyping. The trouble with Shang’s work is that her topic remains obdurately intellectual or, at best, theatrical. She hasn’t found a way—there may be no way—to realize it in movement to the point where dance looks like the ideal means of expressing her subject.

Stephen Petronio’s current work is also based on personal concerns—a reliable wellspring in any art form. Preoccupied with his sexual identity, this choreographer is at his best in the succinct duet *Surrender II,* which offers some insight into male-male sexual liaisons in which violence of both mood and deed is part of the

Photograph by Beatriz Schiller.



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mutual attraction. Unfortunately, in his more recent and ambitious pieces, he gets distracted by gaudy showmanship and attempts to shock (or titillate?) an audience that by now is essentially unshockable.

In another vein, **Peter Pucci,** too, neglects inner dictates to focus on engaging his public. He has concluded that what people want is light entertainment and duly concocts professionally adept little pieces with the substance of Reddi-Wip. When, in one of his latest efforts, he tries to be profound, he has no means left with which to express himself. He is gravely hampered by his Pilobolus heritage (itself derived from Alwin Nikolais); succeeding generations of this school of dehumanized anatomy have diluted its significance to the level of sophomoric jokes.

Wendy Perron's work is self-reflexive, so she's at her most evocative as a meditative soloist (in *Ten Thoughts Slipping*). Endowed with a lovely face and a willowy body, she has shaped a romantic image of herself as a waif that beclouds her group choreography. Her efforts show signs of being a throwback to the sixties and seventies—exploring the wonders of sensitive human interaction in unravaged terrains—but the stuff is so wafty, it's hard to tell what she's about.

Charm is **Mark Taylor'**s strong suit; he plays it for more than it's worth. His themes are invariably appealing, but his dances don't deliver what they promise. A couple of his pieces are more attractive in their program notes—this one about obsessive love, that one about "the physical, musical and moral elasticity of the culture of cartoons"—which are far more intriguing than the respectively vague and cute choreography attached to them. *Province,* a duet excerpted from a lengthy piece, does a fairish job of capturing the privacy and exoticism of lovers in the strange land of their own making, and the lead couple in *Union Hall* embodies perfectly the bittersweetness of love that is at once tender, brutal, and insecure. Most of the time, though, Taylor is rendered incapable by the technical insufficiencies I've described; they plague his generation.

The richest work in the series came from **Nina Wiener,** whose *Harmonic Landscapes* attempts to convey her current fascination with Australia: its terrain and wildlife, its clash between aboriginal and European cultures. Here, as is often the case with Wiener, her raw material (the dance phrases she invents to convey states of being in a particular place) is visceral in a very specific way and wonderfully evocative. Yet the finished construct has no more architectural authority and stability than a sand castle.

Whatever the deficiencies of repertory, every one of these groups has several superb dancers. We're living in an age of executants, not creators, of proficiency rather than dreams. ■

FATAL DISTRACTION

"...George Sluizer's *The Vanishing* becomes inexpressibly sinister. *Taxi Blues* plays out at the edge. It has no normal range..."

SYMPATHY FOR THE DEVIL: *Gene Bervoets and Bernard-Pierre Donnadieu in* Vanishing.

The Vanishing, A FRANCO-DUTCH THRILLER in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluizer depends on such forces as obsession and psychological domination rather than violence. It's a very creepy movie—especially when one thinks about it afterward—that builds to a frightening and entirely unexpected climax without any sudden shifts in tempo or emphasis. One has the sense of an artfully calibrated plan, quietly falling into place, which traps the apprehensive viewer along with the hero of the film.

In the south of France, near Nîmes, a young Dutch couple, Rex (Gene Bervoets) and Saskia (Johanna Ter Steege), stop at a large gas station. The two have just been quarreling: Earlier, in a tunnel, their car had run out of fuel, and Rex had gone off, leaving Saskia, who has been having bad dreams, alone in the dark. The young Dutch actress Ter Steege, who can also be seen in Robert Altman's *Vincent & Theo,* has red hair and freckles, ripe lips, and the kind of seemingly eyebrowless eyes—like Liv Ullmann's—that register feeling so directly that one's emotions rise and fall with hers. On the basis of these two movies, I have no trouble hailing her as a major new talent. In *The Vanishing,* her Saskia is teasing, imperious, yet lovable, and she makes an irresistible impression. Saskia's lover, played by Bervoets, who bears some resemblance to the slender, handsome young Dirk Bogarde, is a volatile sort, perhaps not too bright. They are a troubled but loving couple.

After the incident in the tunnel, Saskia gets Rex to swear that he will never abandon her again. They make up. But when Saskia goes into the gas station to get a soda and a beer, she doesn't come out. Sluizer keeps the camera outside with Rex, who paces back and forth in irritation and then in greater and greater distress. I like thrillers that are methodical and realistic, staying as close as possible to ordinary experience, and I felt my own anxiety level rising: The sequence re-creates the stages of annoyance and then disbelief we have all felt when someone hasn't shown up when they should have. Later, Sluizer shows us how close Rex came to seeing a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted—can determine our fate. This is why I call the movie creepy. *The Vanishing* gets at certain eerie kinds of physical congruence in ways possible only on film. After Saskia disappears, Rex follows every trace of his girlfriend, obsessively, devotedly, for years.

As Rex and Saskia are quarreling, another character is developed—Raymond Lemorne (Bernard-Pierre Donnadieu), a middle-class husband and father. We see him hanging around the gas station, an odd-looking man, large, soft, with an unattractive tuft of orange beard and rather malicious eyes. Lemorne is a man so addicted to bourgeois normality, French-style, that he encourages his daughter to think he has a mistress. Sluizer and the screenwriter, Tim Krabbe (who adapted his own novel), don't show us, at first, how he kidnaps Saskia or why. He is, it turns out, one of those philosophical murderers who have haunted European fiction since Dostoevski's Raskolnikov, a man who needs to go over the edge to see what he is capable of. He is a bland monster, rational, mild, and unfortunately a little too solemn and opaque—neither theatrical enough to be relished, like Hitchcock's psychopaths Uncle Charlie (Joseph Cotten) from *Shadow of a Doubt* and Bruno (Robert Walker) from *Strangers on a Train,* nor profound enough in his lucidity to be sympathetic. He is only half imagined.

But half is better than not at all. He preys on the guilty Rex, who desperately needs to know what happened to Saskia. *The Vanishing* is a chilling demonstration of the way people who are calculating and rationally evil can exploit those who are spontaneously good. Sluizer returns to the episode at the gas station, this time from Lemorne's point of view. *The Vanishing* depends on silence and observation, and as Sluizer approaches the resolution, in which we find out, at a stroke, what happened to Saskia and to Rex, too, the movie becomes inexpressibly sinister. In a scene at Lemorne's country house, he and his wife and daughters take turns shrieking; then they enjoy listening to the echo. After each shriek, we wonder if the echo isn't the sound of an actual scream.

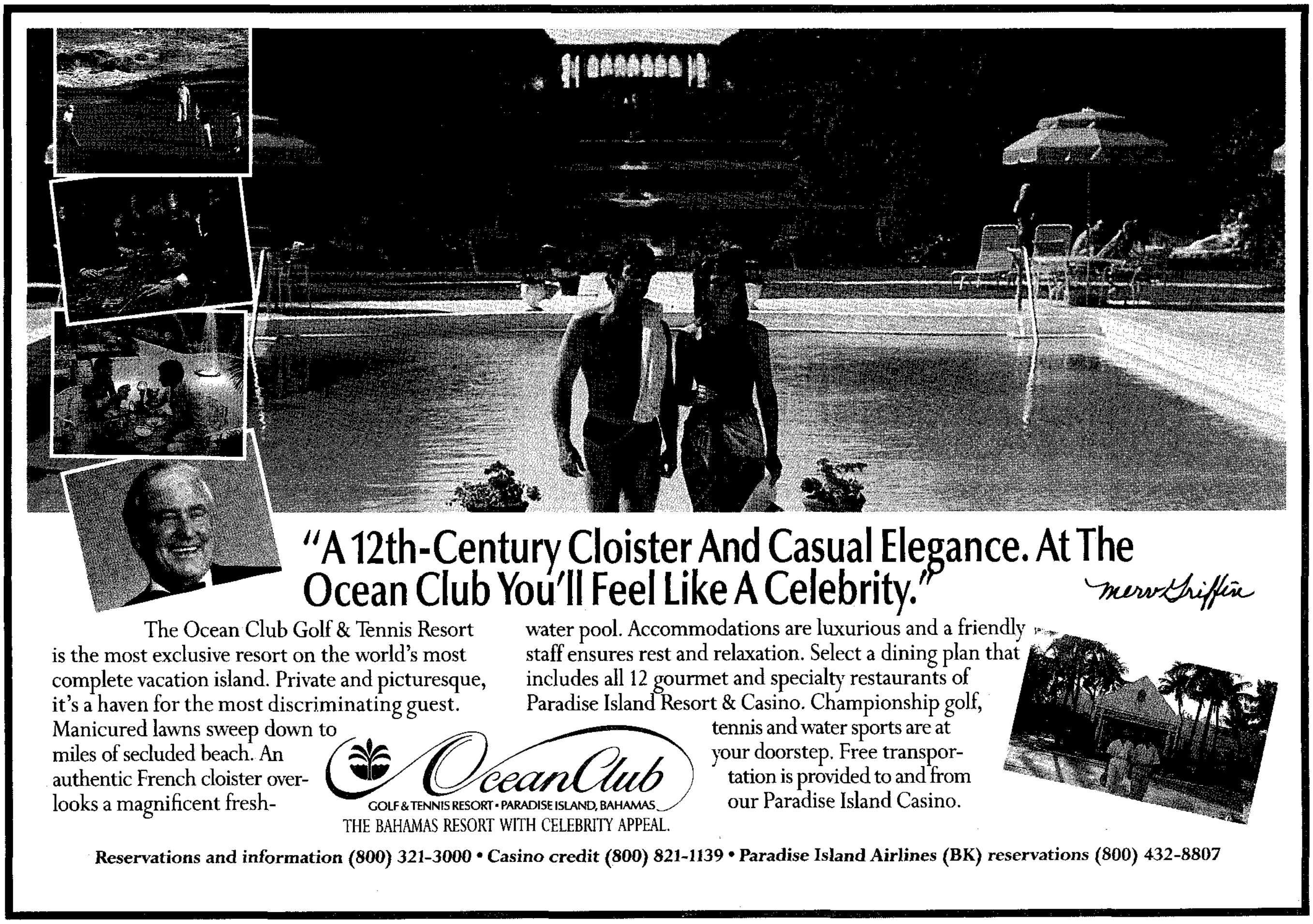
Taxi Blues, A SOVIET FILM WRITTEN AND DIrected by Pavel Lounguine, plays entirely out at the edge. The movie has no normal range: It is all drunken shouting and clowning; rage, disgust, and despair; misery and celebration. *Taxi Blues* is intense and wild and soulful, all those good things, and there are remarkable moments, just as there were in some of the tumultuous, semi-improvised films made by the late John Cassavetes. But the movie is more exhausting than illuminating, and I can't say that I really enjoyed it. The emotional blowouts follow hard upon one another, without transition or preparation, like railroad cars that haven't been properly articulated.

Taxi Blues is a kind of *glasnost* fairy tale in which the capitalist West serves as fairy godmother. Lounguine gives us a fable of the intellectual man and the instinctual man. Lyosha (Piotr Mamonov), a gangling, murderously self-destructive alcoholic, plays the saxophone brilliantly; Vanya (Piotr Zaitchenko), a stolid taxi driver with beetle brows and iron muscles, makes the best of his ordinary life. Lyosha may be a genius, but he's also a liar, a sponger, and a wreck; Vanya is stupid and violent but also honorable and loving. Lyosha is a Jew, Vanya an anti-Semite. Lyosha cheats Vanya out of some money, and Vanya beats him up; then he takes him in and tries to reform him, alternately protecting and brutalizing him. This male folie à deux is played out against a background of ragged alleys, squalid police stations, and dank apartments. It's the naked-light-bulb school of filmmaking, Moscow division—the city exists only as a field of bitter scrounging. Food, clothing, and especially booze are traded openly on the black market; everyone is in business. At the same time, Western goods are openly lusted after: The movie's running joke is the pinup photo of a Mercedes-Benz rather than a girl that adorns workshops and apartments.

Tall, nearly bald, and missing many teeth, Mamonov, a rock star in the Soviet Union, can fold his long legs under him like a grasshopper, then spring into life. "Is anyone as free as me?" he howls in the subway, stripping off his clothes and throwing a fit. Mamonov reaches states of abjection and exhilaration that few Western actors could match, and Zaitchenko is both menacing and pathetic. But these two are almost too grotesque. They seem to be acting out wild theatrical conceits, showing off for the camera; Mamonov is particularly hard to take in close-up. Unfortunately, neither the script nor the direction knits the different elements of the story together. Lounguine's changes in mood, from kindness to rage, from exuberance to disgust, are mostly baffling, and I believed in hardly anything that happened. Lyosha, who is a terrible mess, is suddenly taken up by a Western promoter and becomes a star in New York. Lounguine is in such despair over the Soviet Union that he can offer the West, without irony, as the means of its deliverance—at least for Lyosha. Vanya, abandoned by Lyosha, seems a beaten man at the end, so we are further confused by an end title describing his future success. I don't see how one can take the movie seriously except as a raucous and bitter symptom of Soviet unhappiness.

WE HAVE SEEN SO MANY GREAT JAPANESE PEriod films over the years that we forget that there must also be examples of Japanese period schlock. Haruki Kadokawa's **Heaven and Earth,** a saga of the feudal wars in the sixteenth century, is like a Kurosawa film without brains. Kadokawa is principally a producer, and believe me, it shows. He mounts battles with thousands of extras (Canadian Indians, of all things; most of the film was shot in Alberta), who are arrayed in perfect formation and costumed in flawless red-on-red or black-on-black battle dress.

The masses charge at each other, the leaders fight, and we feel nothing. There's no sense of terror or loss or triumph; the arrangements are purely formal, and Kadokawa holds the camera back, as if he were afraid we might miss some of the costumes. The film is narrated by Stuart Whitman in hoarse, wisdom-of-the-ages tones. Whitman tells us things about the principal characters—a group of stiffs hard to tell apart—that are never in evidence on the screen. A more hollowly meaningless spectacle would be hard to imagine. ▬



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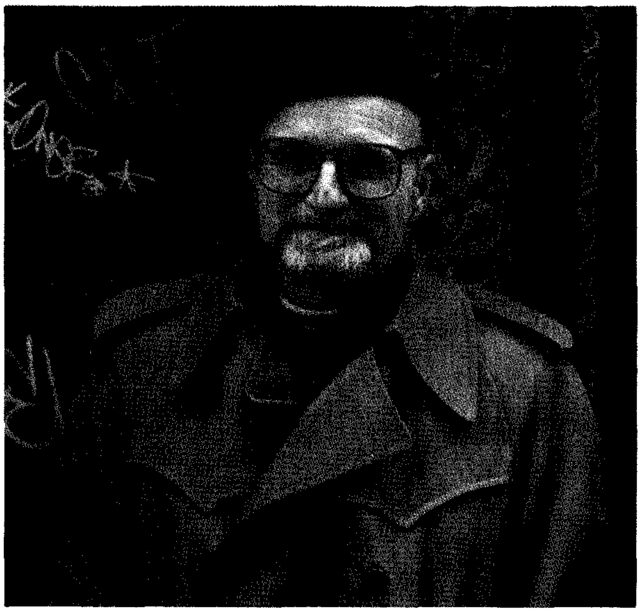
Books/Rhoda Koenig

ALL WET

". . .John Barth's *The Last Voyage of Somebody the Sailor* sways under the load of his skewed sympathies and heavy jocosity. . ."

The Last Voyage of Somebody the Sailor, *by John Barth. Little, Brown; 573 pages; $22.95.*

LONG AGO, SO LONG AGO THAT I THOUGHT IT was dirty, I heard a joke that went like this: A traveling salesman, after many adventures in the Arab world, returns to the Midwest. He tells a friend about visiting the palace of a sultan ("like nothing you ever saw") and getting on so well with him that he is offered a tour of the harem ("like nothing you ever dreamed"). He describes the unique, fantastic eunuchs and dancing girls and concubines, and then tells how one of the last invites him to her bed. "And then," he says, "well, then, it was just like Cincinnati."



OVERBOARD: *Novelist Barth.*

Now, this terrible joke may be read as a comment on American patriotism, or pragmatism, or naïveté, but it is a pretty fair summary of John Barth's latest. In this parallel fiction of the modern and ancient worlds, the journalist Simon William Behler, also known as William, or Bill, Baylor (as in, almost, "Won't you please come home?"), is rescued, after a shipwreck off Sri Lanka, by a vessel belonging to none other than Sindbad the Sailor and taken back by his men to "Baghdad, City of Peace" (I said it was a long time ago). At a series of banquets, Sindbad narrates stories of his famous voyages, and Bey el-Loor, as he now is, entertains the company with his own journeys, spiritual odysseys as well as a traveler's tales. The assembled Persians swallow a giant roc, a one-eyed ogre, and a whale the size of an island but strain at such incomprehensible notions as a wristwatch, an airplane, a career woman. Between sittings, Behler enjoys the favors of Yasmin, Sindbad's daughter.

The seemingly parallel stories overlap in many places, or even converge. Yasmin, for all the restrictions on a Persian girl, bears more than a passing resemblance to Crazy Daisy, the reckless Scott Fitzgerald–type heroine who relieves our hero of his virginity at fourteen. Behler's brother, Joe, a seaman in World War II, is, like Sindbad, washed up on a desert island. To show he's there, he writes his name on the sand in rocks and coconut shells, much as, several years before, he proved his manhood by writing, for his astonished little brother, his name on a beach with his urine. Sindbad paddles in the filth and vomit of a buzzards' nest for diamonds, just as Behler combs the rubbish of the Maryland shore for a can of Bon Ami he has dropped into a creek. Much mystery surrounds Yasmin's past—a widely believed rumor has it that she was raped by a pirate captain who abducted her and her handmaidens; Behler, likewise, worries that Daisy has been forced by his teenage friends.

Much of *The Last Voyage of Somebody the Sailor* has the energy, intrigue, and good fun of a boys' book, with a touch of *Candide* and Terry Southern. There are some sexy episodes (those naughty harem girls) and some epic sex and onanism ("a charged suspension, vertiginous, electrically humming, in which the ceiling, the walls, the frames of the doors and windows, and the very bed beneath me were at once their familiar selves and unspeakably alien").

Yet there is, in the end, *too* much of *The Last Voyage.* Part of this is owing to the replaying of narratives, with varied subplots and points of view. "A story first heard is a virgin bride," says Behler, "who so takes us with her freshness that we care nothing for her style. A good tale retold is a beloved wife or long-prized lover, whose art we relish because no novelty distracts us." That's nicely put, but it amounts to a bore's charter—not everybody has an English professor's enthusiasm for reexamining texts.

One's patience is tried further by a plethora of puns; if you're like me, "bad pun" is a tautology, and funny names for genitalia plunge you into depression. Nor does it help that Barth takes a rather dismissive view of female sexuality when it's not that of a cutie out of *The Arabian Nights.* When Behler's wife discovers his adultery in the sixties, with a hippie identified only as "Teri-from-Teaneck," she retaliates "by screwing cold-bloodedly first the divorce lawyer whom she consulted as soon as she was on her feet, then the clinical psychologist from whom she sought counsel on the lawyer's advice before taking legal action to separate, then her new boss, when the psychotherapist advised giving the marriage a second chance." It's a contemptuously clichéd résumé (where's the dialogue and observation? Where's the life?) that shows how dreary Barth finds the wife who has passed her use-by date. The whole enterprise sways under the load of his skewed sympathies and heavy jocosity. Behler may be a long way from home, but, in many ways, he and Barth are still in Cincinnati.

Curtain, *by Michael Korda. Summit Books; 378 pages; $19.95.*

IT SEEMS THERE IS THIS ENGLISH ACTOR, first a knight, then a lord, who is reckoned the twentieth century's greatest interpreter of Shakespeare and who makes a passionate but disastrous marriage to an actress best known for playing a southern belle in a Hollywood film of 1939. Then there is this Jewish comedian from New York who got his start in the Catskills and is now, in the forties, a wildly popular

Photograph by Nancy Crampton.

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movie clown, one of his specialties a patter number in which he rips off the names of Russian composers. There is a romance between two of these people, and if they don't sound entirely fictional to you, you know that one of them is not the actress.

Michael Korda may be opportunistic, which I guess is the nicest word for it, and his novel may be lazy in small and large matters (the Oliver Messel suite is at the Dorchester, not the Savoy; Crabtree & Evelyn didn't put out its olde-worlde products until the seventies; the story evaporates at the end), but he is certainly realistic—which is not the same as sensationalistic—about what goes on behind the bedroom and dressing-room doors. Robert Vane and Felicia Lisle are entwined in a relationship that is most successful under the eyes of a full house. Felicia in private throws herself, exhaustingly, into scenes that serve the double purpose of releasing her emotions and controlling her men; she can swing, in a couple of minutes, from writhing and shrieking to cocktail-party banter.

Robby, more detached, needs Felicia, needs to take care of her, but is frequently appalled at what that involves. His deepest feelings are reserved for the stage; his mentor gently reminds him: "That's the tragedy of being a great actor, Robby. It's easy enough to love a character more than oneself—who wouldn't prefer being Antony to being you or me?—but hard to accept that one will never love any flesh-and-blood person as one loves Antony." Against her husband's versatility and daring, Felicia's idea of characterization is to bring out the sensuality of Cleopatra, Desdemona, or Lady Macbeth, a one-note solution that, indulged in offstage, leads to betrayal and bloodletting.

The last-act melodrama is less convincing than Korda's shrewd and amusing peep inside theaters and marriages, with its portrayal of emotional exchange mechanisms and tricks of the trade: "Shaving your legs made tights fit better. But in a role like Antony, it paid not only to shave your legs, but your arms and chest as well, after which Vane rubbed himself down with a mixture of olive oil and iodine to give the smooth skin a glossy, bronzed appearance." The Grand Guignol, however, is set off by Korda's most entertaining rogue, Marty Quick, a producer of Billy Rose's and Jed Harris's attractions and ethics ("You start worrying about actors in this business, you're dead"). How can you dislike someone who, denied the hand of a Wasp aristocrat, asks her father if they can do a deal for the family portraits?

BY OUR CONTRIBUTORS

Low Fat and Loving It, *by Ruth Spear. Warner Books; 318 pages; $19.95.*

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THIS TINY SHOP IS FILLED WITH ONE-OF-A-kind, gently used fashions (including evening gowns) from famous designers. Sizes range from 6 to 14 (most are 6 and 8). For example, Carolyne Roehm ottoman faille skirt, size 6, retail $800, here $80; Adolfo knitted dress, size 8, retail $450, here $85; Louis Feraud 2-piece mint-green silk outfit with gathered-sash top and short balloon skirt, retail $1,300, here $150; Akira crystal-pleated ivory silk gown, size 10, retail $1,500, here $250; Perry Ellis 2-piece cashmere skirt and top in brick red with blue trim, medium size, retail more than $1,000, here $150; Oscar de la Renta black-and-white gown with passementerie trim, size 6, retail $2,000, here $250; and more. Items that have been in the store 30 days or longer are 25 percent off, with 50 percent off everything in the store 60 days. A.E., M.C., V.; no checks; all sales final. *Designer Resale, 324 E. 81st St. (734-3639); Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; through 2/28.*

POLE POSITION

THIS TRAVEL AGENCY DISCOUNTS A SKI PACKage that includes a week in Snowbird, Utah, and/or a week in the sister resort of Zermatt, Switzerland. Both locations offer 7 nights' accommodation in a bedroom condominium, round-trip transfers, and a six-day ski pass. (The Snowbird pass is also valid for Deer Valley, Park City, and Alta.) The double package may be taken on nonconsecutive weeks. For Snowbird, usually $895, now $779; for Zermatt, usually $799, now $699; combination, $1,694 at other agencies, usually $1,478 here, now $1,399. Airfare is additional, but Joli offers discounts from all U.S. gateways; other ski and travel packages are available, too. Checks accepted; no credit cards. *Joli Tours (212-582-3460) and (518-828-2929) in New York State; out of state, call 1-800-333-JOLI; valid 2/1–4/4.*

GET THE CHAIR

THIS FURNITURE MANUFACTURER OFFERS one-of-a-kind floor samples at a third to a half off retail. For example, three-seat down-and-feather traditional sofa in "Rose Cumming's" floral chintz, manufacturer's suggested list $4,202, here $2,801; Chinese-style cocktail table in waxed natural teak, sugg. list $2,400, here $1,200; oak lighted cabinet with bar and TV swivel, sugg. list $7,825, here $5,225; mint-green tufted tub rocker/swivel chair, sugg. list $1,500, here $900; and more. 50 percent deposit required; no credit cards; checks accepted as deposits only (merchandise held until they clear); all sales final; delivery additional; everything sold as is. *Wycombe, Meyer Co., 306 E. 61st St., fourth floor (753-2010); Mon.–Fri. 9 a.m.–5 p.m. and Sat. by appt.; while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

ART OF LEARNING

LEARNING THROUGH ART IS A NOT-FOR-PROFit organization sponsoring music, art, dance, theatre, and poetry workshops in New York City and New Jersey public schools, all designed to teach children to read. For 21 years, it's held an annual exhibition—"A Year With Children"—at the Guggenheim Museum; the event features children's artwork and writings created in the workshops, and every year it produces an attractive children's poster. The posters usually sell at the museum bookstore for about $25 each. But now that the Guggenheim is closed for renovations, Learning Through Art is offering the posters for $5 each, or a complete set of 9 for $25, plus $2.50 U.P.S. shipping and handling charge for 1–9 posters. You may also pick them up at the program's offices, but call first. All proceeds fund innovative educational workshops, and a percentage of the purchases are tax-deductible. Checks accepted; no credit cards. *Learning Through Art/The Guggenheim Museum Children's Program, 6 E. 87th St., New York, N.Y. 10128, sixth floor (360-3510); Mon.–Fri. 10 a.m.–6 p.m.; while stock lasts.*

WEIGHT-LISTED

HOME GYM EQUIPMENT IS ALWAYS DIScounted here; now a sale brings even lower prices. For example, the Bally Lifestep programmable stepper, list $3,495, usually $3,095 here, now $2,795; Precor #730 dual-action stepper, list $600, now $449; Trotter #540 Supertrainer treadmill, list $4,195, now $3,595; Pacemaster 870X electronic treadmill, list $1,499, now $1,090; Bally Lifecycle electronic cycle, list $1,695, now $1,349; Parabody heavy-duty weight-lifting bench, list $249, now $175; Parabody adjustable abdominal board, list $119, now $89; Panasonic dual-action cycle with tension control and flywheel, list $700, now $499; and more. A.E., M.C., V.; checks accepted; all sales final. *Better Health, 5201 New Utrecht Ave., Brooklyn (718-436-4801); Mon.–Wed. 10 a.m.–6 p.m.; Thurs. till 8 p.m.; Sun. noon–5 p.m.; closed Fri. and Sat.; through 2/27.*

FOOT THE BILL

HERE ARE HANDMADE ONE- AND FEW-OF-A-kind spring and fall sample shoes for men (size 8½M) and some overstock in 7–13. They're from Italy, fashion-forward, and usually command high prices. For example, suede lace-up with crocodile inset, retail $495, here $150; and olive suede buckled spectator, retail $325, here $100. Woven-leather styles include ties, buckles, and fancy vamps—retail $399, here $175; evening shoes in black include silk satin, woven silks, and other fancy fabrics, retail $300, here $100. Also, for early birds, there are shoes of such exotic skins as lizard and crocodile, retail $800, here $350. No credit cards; checks accepted as deposits only (merchandise held until they clear); all sales final. *Romano Martegani, 50 E. 57th St., fourth floor (355-5111); Mon.–Fri. 9:30 a.m.–5 p.m.; through 2/1.*

IN A FIXE

AFTER-THEATER PRIX FIXE DINING AT TAVERN on the Green (Monday through Friday, 10 P.M. until closing) offers a lot for your money. The price of the main course (given below) determines the cost of the complete meal, which includes a choice of appetizer (lentil soup with smoked pressed bacon; split-pea soup; smoked-fish assortment with horseradish cream and salad; Scottish smoked salmon with dill; spaghetti with tomato, basil, and roasted duck sausage; and mixed-field-greens salad); and special breads and butter. Entrées: stuffed breast of veal with potato gratin and sage sauce, $21.50; grilled half-chicken with hazelnut-crumbled mashed potatoes and thyme sauce, $21.50; grilled-chopped-steak burger and French fries, with lettuce and tomato or Cheddar cheese, $15; sautéed salmon fillet with beans, basmati rice, sweet peppers, and ginger, $21.50; roast sliced fillet of beef with potato gratin and bordelaise sauce, $24.50. Desserts include dark-chocolate cake, New York cheesecake with strawberries, ice-cream sundaes, warm apple-pear-and-cranberry crisp, plus coffee or tea. A.E., D.C., M.C., V. accepted; reservations recommended. *Tavern on the Green, Central Park West at 67th Street (873-3200).* ■

A Complete Entertainment Guide for Seven Days Beginning

JANUARY 30

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MOVIES

THEATER GUIDE

COMPILED BY STEPHEN DUBNER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—1/30–2/12: *Wait for Me in Heaven* (1987). #2—Through 2/7: "Jean-Luc Godard Retrospective." 1/30–31: *Les Carabiniers* (1963); *Le Petit Soldat* (1960). 1/1–5: *Alphaville* (1965); *All Boys Are Called Patrick* (1957). #3—Through 1/31: *Breathless* (1959). Opening 2/1: *1900* (1977).

2. ESSEX—Grand St. at Essex St. (982-4455). Through 1/31: *Kindergarten Cop*. Opening 2/1: *Home Alone* (tent.)

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Metropolitan*. #2—*The Russia House*. #3—*Too Much Sun*. #4—*Vincent & Theo*. #5—*To Sleep With Anger*. #6—"The Third Animation Celebration."

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Misery*. #2—*Awakenings*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Hamlet*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Not Without My Daughter*. #2—*Home Alone*. #3—*Flight of the Intruder*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 1/30: *And Then There Were None* (1945); *The Old Dark House* (1932). 1/31: *Sweet Bird of Youth* (1962); *This Property Is Condemned* (1966). 2/1–2: *Stage Fright* (1950); *Strangers on a Train* (1951). 2/3: *The Exterminating Angel* (1962); *That Obscure Object of Desire* (1977). 2/4: *Bob Le Flambeur* (1955); *Vivre Sa Vie* (1962). 2/5: *Goldfinger* (1964); *From Russia With Love* (1963).

9. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). *Straight for the Heart*.

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Grifters*. #2—*The Godfather Part III*.

11. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing*.

12. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Green Card*. #2—*Reversal of Fortune*. #3—*GoodFellas*. #4—*The Rescuers Down Under; Cinema Paradiso*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Godfather Part III*. #2—*The Godfather Part III*. #3—*Flight of the Intruder*. #4—*Dances With Wolves*. #5—*Dances With Wolves*. #6—*Not Without My Daughter*. Opening 2/1: *Book of Love*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Misery*. #2—*Home Alone*. #3—*Mermaids*. #4—*Once Around*. #5—*Kindergarten Cop*. #6—*Awakenings*. #7—*The Long Walk Home*. #8—*The Grifters*. #9—*The Grifters*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The End of Innocence*. #2—*Lionheart*. #3—*Eve of Destruction*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). Through 1/31: *White Fang*. Opening 2/1: *Run*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Grifters*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Mermaids*. #2—*Flight of the Intruder*. #3—*The Godfather Part III*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Awakenings*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Hamlet*. #2—*The Field*. #3—*Green Card*. #4—*The Sheltering Sky*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone*. #2—*Lionheart*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Godfather Part III*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Grifters*. #2—*Look Who's Talking Too*. #3—Through 1/31: *The Bonfire of the Vanities*. Opening 2/1: *Popcorn*. #4—*GoodFellas*. #5—Through 1/31: *Predator 2; Come See the Paradise*. Opening 2/1: *Book of Love*. #6—*Misery*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Flight of the Intruder*.

36. EMBASSY 2—**Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Eve of Destruction.* **EMBASSY 3**—*Not Without My Daughter.* **EMBASSY 4**—*The Russia House.*

37. WEST SIDE CINEMA—**Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*White Fang.* #2—*Reversal of Fortune.* Opening 2/1: *Run.*

38. WORLDWIDE CINEMAS—**49th–50th Sts. bet. 8th and 9th Aves.** (246-1583). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Lionheart.* #4—*Postcards From the Edge.* #5—*Mermaids.* #6—*Hidden Agenda.* Opening 2/1: *Meet the Applegates.*

40. GUILD 50TH STREET—**50th St. bet. Fifth and Sixth Aves.** (757-2406). *Green Card.*

41. ZIEGFELD—**54th St. west of Sixth Ave.** (765-7600). *Edward Scissorhands.*

42. EASTSIDE CINEMA—**Third Ave. bet. 55th–56th Sts.** (755-3020). *GoodFellas.*

43. CARNEGIE HALL CINEMA—**Seventh Ave. at 56th St.** (265-2520). *Men of Respect.* **CARNEGIE SCREENING ROOM**—*The Long Walk Home.*

44. SUTTON—**57th St. east of Third Ave.** (759-1411). #1—*Eve of Destruction.* #2—*White Fang.* Opening 2/1: *Run.*

45. FESTIVAL THEATER—**57th St. west of Fifth Ave.** (307-7856). *Mermaids.*

46. 57TH STREET PLAYHOUSE—**57th St. west of Sixth Ave.** (581-7360). *The Sheltering Sky.*

47. BIOGRAPH—**57th St. east of Broadway** (582-4582). Through 2/6: "Tribute to Joel McCrea." 1/29–30: *Ride the High Country* (1962); *Stars in My Crown* (1950). 1/31–2/2: *Sullivan's Travels* (1941); *The Palm Beach Story* (1942). 2/3–4: *Dead End* (1937); *Come and Get It* (1936). 2/5–6: *The Richest Girl in the World* (1934); *Three Blind Mice* (1938).

48. GOTHAM—**Third Ave. bet. 57th–58th Sts.** (759-2262). *Home Alone.*

49. PLAZA—**58th St. east of Madison Ave.** (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—**58th St. west of Fifth Ave.** (688-2013). *Alice.*

51. 59th STREET EAST—**59th St. west of Second Ave.** (759-4630). *Flight of the Intruder.*

52. MANHATTAN TWIN—**59th St. bet. Second and Third Aves.** (935-6420). #1—*Kindergarten Cop.* #2—*Lionheart.*

53. BARONET—**Third Ave. at 59th St.** (355-1663). *The Grifters.* **CORONET**—*Awakenings.*

54. CINEMA 3—**59th St. west of Fifth Ave.** (752-5959). *Come See the Paradise.*

55. CINEMA I—**Third Ave. at 60th St.** (753-6022). *Green Card.* **CINEMA II**—*Memories of a Marriage.* **CINEMA THIRD AVE.**—*Mr. & Mrs. Bridge.*

61st Street and Above, East Side

60. UA GEMINI TWIN—**Second Ave. at 64th St.** (832-1670). #1—*Look Who's Talking Too.* #2—*Not Without My Daughter.*

61. BEEKMAN—**Second Ave. at 66th St.** (737-2622). *Once Around.*

62. LOEWS NEW YORK TWIN—**Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*The Russia House.* #2—*The Godfather Part III.*

63. 68TH STREET PLAYHOUSE—**Third Ave. at 68th St.** (734-0302). *Hamlet.*

64. LOEWS TOWER EAST—**Third Ave. bet. 71st–72nd Sts.** (879-1313). *Dances With Wolves.*

65. UA EAST—**First Ave. at 85th St.** (249-5100). *The Godfather Part III.*

66. 86TH STREET EAST—**86th St. east of Third Ave.** (249-1144). #1—*White Fang.* #2—*Home Alone.* Opening 2/1: *Run.*

68. 86TH STREET—**86th St. west of Lex. Ave.** (534-1880). #1—*Kindergarten Cop.* #2—*Misery.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—**Broadway at 61st St.** (247-5070). *Dances With Wolves.*

80. CINEPLEX ODEON 62nd AND BROADWAY—**62nd St. at Broadway** (265-7466). *Awakenings.*

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MOVIES

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Taxi Blues.* #2—*Rikyu.* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Once Around.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Hamlet.* #2—*Green Card.* #3—*The Russia House.* #4—*The Godfather Part III.* #5—*The Grifters.* #6—*Flight of the Intruder.* Opening 2/1: *Book of Love.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Kindergarten Cop.* #2—*Home Alone.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Eve of Destruction.* #2—*Lionheart.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Lionheart.* #2—*Home Alone.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 2/3: "Masters of Cinematography: Gordon Willis." 2/2 at 2: *The Godfather* (1972), dir. Francis Ford Coppola, with Marlon Brando, Al Pacino, James Caan. 2/3 at 1: *The Godfather Part II* (1975), dir. Francis Ford Coppola, with Al Pacino, Robert Duvall, Diane Keaton, Robert De Niro; at 5: "An Afternoon With Gordon Willis" (separate ticket required in advance).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 1/30: *Reassemblage* (1982), dir. Trinh T. Minh-ha; *Killer of Sheep* (1976), dir. Charles Burnett. 1/31: Short films by Stan Brakhage; *Une Femme Douce* (1969), dir. Robert Bresson (in French, no subtitles). 2/1: "Reframing the Family"; *Surname Viet, Given Name Nam* (1989), dir. Trinh T. Minh-ha. 2/1–9: "The New Festival: Downtown Winter Series," a collection of films from the N.Y. Int'l. Festival of Lesbian & Gay Film.

BLACK INTERNATIONAL CINEMA—Queens Theatre-in-the-Park, Flushing Meadow–Corona Park. 1/31 at 7:30: *Visions of the Spirit,* dir. Elena Featherston. 2/1 at 7:30: *Suzanne Suzanne* and *Older Women and Love,* both dir. Camille Billops. 2/2 at 7:30: *The Bronx, a Cry for Help,* dir. Brent Owens; *Making "Do the Right Thing."* 2/3 at 2: *The Soul of Rock and Roll.*

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 1/30 at 12:30, 3:15, 6, & 8:45: *Jesus of Montreal* (1989), dir. Denys Arcand.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. Through 2/11: "Crime and Passion in Japanese Cinema." 2/1 at 6:30: *Amagi Pass (Amagi Goe)* (1983), dir. Haruhiko Mimura. 2/4 at 6:30: *Stray Dog (Norainu)* (1973), dir. Azuma Morisaki.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Through 1/31: "Mexico: Splendors of Thirty Centuries": Tue.–Fri. at 3:30. "Short Films for Young People": Saturdays at 12:30 & 2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 1/29–2/2, 2/5–9: Dennis Miller (no 5:30 screening on 1/29).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Hard, Fast, and Beautiful: Ida Lupino, Filmmaker and Actress"; "Jon Jost: American Independent."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 1/30–31 at 7:30: *Wedding in Galilee* (1987), dir. Michel Khleifi; *Late Summer Blues* (1988), dir. Renen Schorr. 2/1–6: *Vincent & Theo* (1990), dir. Robert Altman, with Tim Roth, Paul Rhys.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 1/31 at noon: *Grey Gardens* (1974), dir. the Maysles Brothers. 2/5 at noon: *James Baldwin: The Price of the Ticket* (1989), dir. Karen Thorsen; at 2:30: *Stormy Weather* (1943), dir. Andrew L. Stone, with Lena Horne, Bill Robinson, Cab Calloway.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Ongoing: *Rodrigo D: No Future,* dir. Victor Manuel Gaviria. Tue.–Fri. at 5:30, matinee Sat. & Sun. at 2:30 and 5. Through 2/14: *A Tale of the Wind* (1984–88), dir. Joris Ivens. Nightly except Mon. at 7 & 9; add'l. matinee Sat. & Sun. at 4.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Eve of Destruction.* #2—*Lionheart.* #3—*Home Alone.*

151. AMERICAN QUAD—1450 East Ave. (828-3949). #1—*Kindergarten Cop.* #2—*Home Alone.* #3—*The Russia House.* #4—*White Fang; Awakenings.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Kindergarten Cop.* #2—*Eve of Destruction.* #3—*Lionheart.* #4—*The Godfather Part III.* #5—*Home Alone.* #6—*Awakenings.* #7—*Not Without My Daughter.* #8—*Edward Scissorhands.* #9—*Flight of the Intruder; Hamlet.*

153. DALE—189 W. 231st St. (884-5300). #1—*Lionheart.* #2—*Home Alone.*

154. FAIRMONT—(901-3006). The Fairmont has closed.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Kindergarten Cop.* #2—*The Grifters.* #3—*Home Alone.* #4—*Awakenings.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 1/31: *Lionheart; Eve of Destruction.* Beg. 2/1: *Two Evil Eyes; Popcorn.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Eve of Destruction.* #2—*Lionheart.* #3—*Flight of the Intruder.* #4—*The Godfather Part III.*

158. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Lionheart.* #2—*Eve of Destruction.* #3—*Flight of the Intruder.* #4—*The Godfather Part III.*

159. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Awakenings.* #2—*Hamlet.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Grifters.* #2—*White Fang.* #3—*Not Without My Daughter.* #4—*Eve of Destruction.* #5—*Dances With Wolves.* #6—*Home Alone.* #7—*Flight of the Intruder.* #8—*Kindergarten Cop.* #9—*The Godfather Part III.* #10—*Edward Scissorhands.* #11—*Awakenings.* #12—*Look Who's Talking Too.* #13—*Lionheart; Misery.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Awakenings.* #2—*Home Alone.* #3—*Dances With Wolves; Misery.* #4—*Hamlet.* #5—*Green Card.* #6—*Lionheart.* #7—*Come See the Paradise; Not Without My Daughter.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 1/31: *The Godfather Part III.* Beg. 2/1: *Alice.* #2—*Dances With Wolves.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Awakenings.* #2—*Home Alone.* #3—*Eve of Destruction; Not Without My Daughter.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Awakenings.* #2—*Edward Scissorhands.* #3—*Hamlet.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Kindergarten Cop; Lionheart.* #2—*Eve of Destruction; Home Alone.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 1/31: *Flight of the Intruder.* Beg. 2/1: *Popcorn.* #2—*Eve of Destruction.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Godfather Part III.* #2—*Kindergarten Cop.* #3—*Edward Scissorhands.* #4—*The Grifters.* #5—*Flight of the Intruder.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Lionheart.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*Eve of Destruction.*

212. KENT—1170 Coney Island Ave. (338-3371). #1—*Home Alone.* #2—*Dances With Wolves.* #3—*Flight of the Intruder; Not Without My Daughter.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Edward Scissorhands.* #2—*Hamlet.* #3—*Not Without My Daughter.* #4—*Kindergarten Cop.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Awakenings.* #2—*Lionheart; Mermaids.* #3—*The Grifters.* #4—*The Godfather Part III.* #5—*Home Alone.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Godfather Part III.* #2—*Green Card.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Godfather Part III.* #2—*White Fang.* #3—*The Grifters.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Awakenings.* #2—*Home Alone.* #3—Through 1/31: *Come See the Paradise.* Beg. 2/1: *Popcorn.* #4—*Kindergarten Cop.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Lionheart.* #2—*Home Alone.* #3—*White Fang.* #4—*The Godfather Part III.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Once Around.* #2—*Flight of the Intruder.* #3—*Awakenings.* #4—*Edward Scissorhands.* #5—*Kindergarten Cop.* #6—*The Godfather Part III.* #7—*Home Alone.* #8—Through 1/31: *Look Who's Talking Too.* Beg. 2/1: *Green Card.* #9—*Hamlet.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Kindergarten Cop.* #2—*Lionheart.* #3—*The Godfather Part III.* #4—*Eve of Destruction.* #5—*Home Alone.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Godfather Part III.* #2—*The Grifters.* #3—*Lionheart.* #4—*Kindergarten Cop.* #5—*Home Alone.* #6—*Awakenings.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Hamlet.* #2—*White Fang.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dances With Wolves.* #2—*The Grifters.* #3—*Awakenings.* #4—*The Godfather Part III.*

303. CORONA—PLAZA—(639-7722). #1—*Lionheart; Child's Play 2.* #2—*Home Alone; Gremlins 2.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Grifters.* #2—*The Godfather Part III.* #3—*Home Alone.* #4—Through 1/31: *Look Who's Talking Too.* Beg. 2/1: *Green Card.* #5—*Dances With Wolves.* #6—*Awakenings.* #7—*Kindergarten Cop.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Flight of the Intruder.* #2—*Not Without My Daughter.* #3—*Dances With Wolves.* #4—*The Godfather Part III.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Awakenings.* #2—*The Godfather Part III.* #3—*Home Alone.* #4—Through 1/31: *Misery.* Beg. 2/1: *Run.*

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307. FLUSHING—UA QUARTET—(359-6777). #1—*Misery*. #2—*Home Alone*. #3—*Kindergarten Cop*. #4—Through 1/31: *Flight of the Intruder*. Beg. 2/1: *Book of Love*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Awakenings*. #2—*Not Without My Daughter*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Come See the Paradise*. #2—*The Russia House; White Fang*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Once Around*. #2—*Home Alone*. #3—*Awakenings*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Hamlet*. #2—*The Grifters*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Green Card*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Edward Scissorhands*. #2—*Kindergarten Cop*. #3—*Lionheart*. #4—*Eve of Destruction*.

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Edward Scissorhands*. #2—*The Grifters*. #3—*Come See the Paradise; Lionheart*. #4—*Green Card*. #5—*Dances With Wolves; Mermaids*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Once Around*. #2—*Flight of the Intruder*. #3—*Kindergarten Cop*. #4—*Awakenings*. #5—*Not Without My Daughter*. #6—*The Godfather Part III*. #7—*Home Alone*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone*. #2—*Kindergarten Cop*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Eve of Destruction*. #2—*Lionheart*. #3—*The Godfather Part III*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Godfather Part III*. #2—*Home Alone*. #3—Through 1/31: *Not Without My Daughter*. Beg. 2/1: *Book of Love*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Lionheart*. #2—*Kindergarten Cop*. #3—*The Grifters*. #4—*Edward Scissorhands*. #5—*Awakenings*. #6—*Eve of Destruction*. #7—*Flight of the Intruder*.

320. REGO PARK—DRAKE—(457-4002). *Mermaids; GoodFellas*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Kindergarten Cop*. #2—*The Godfather Part III*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 1/31: *Mermaids; Kindergarten Cop*. Beg. 2/1: *Run*. #2—Through 1/31: *White Fang*. Beg. 2/1: *Book of Love*.

401. NEW DORP—HYLAN—(351-6601). #1—*Awakenings*. #2—*Home Alone*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Godfather Part III*. #2—*Awakenings*. #3—*Edward Scissorhands*. #4—*Flight of the Intruder*. #5—Through 1/31: *Look Who's Talking Too*. Beg. 2/1: *Book of Love*. #6—*Home Alone*. #7—*Kindergarten Cop*. #8—*Hamlet*. #9—*Dances With Wolves*. #10—*Once Around*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Home Alone*. #2—*Look Who's Talking Too; The Russia House*.

501. BELLMORE—MOVIES—(783-7200). *Green Card*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Awakenings*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Kindergarten Cop*. #2—*Home Alone*. #3—*Edward Scissorhands*. #4—*Once Around*. #5—*Hamlet*. #6—*Awakenings*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Not Without My Daughter*. #2—*White Fang*. #3—*The Godfather Part III*. #4—*Kindergarten Cop*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Home Alone*. #2—*Awakenings*. #3—*The Godfather Part III*. #4—*White Fang*. #5—*Flight of the Intruder*. #6—*Dances With Wolves*. #7—*Not Without My Daughter*. #8—*Hamlet*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Home Alone*. #2—*The Godfather Part III*. #3—*Kindergarten Cop*. #4—*Not Without My Daughter*. #5—*The Grifters*. #6—*Awakenings*.

507. GREAT NECK—SQUIRE—(966-2020). #1—*Awakenings*. #2—*Home Alone*. #3—Through 1/31: *Kindergarten Cop*. Beg. 2/1: *Alice*.

508. HEWLETT—HEWLETT—(791-6768). *Misery*.

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Kindergarten Cop*. #2—*Home Alone*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*White Fang*. #2—*Flight of the Intruder*. #3—*Lionheart; Not Without My Daughter*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Misery; White Fang*. #2—*Three Men and a Little Lady*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Grifters*. #2—*The Godfather Part III*. #3—*Flight of the Intruder*. #4—*Mermaids*. #5—*Dances With Wolves*. #6—*Green Card*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—Through 1/31: *Home Alone*. Beg. 2/1: *Run*. #2—*Dances With Wolves*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Mermaids*. #2—*Edward Scissorhands*. #3—Through 1/31: *Come See the Paradise*. Beg. 2/1: *Book of Love*. #4—*Home Alone*. #5—Through 1/31: *Look Who's Talking Too*. Beg. 2/1: *Alice*. #6—*Dances With Wolves*.

515. MALVERNE—TWIN—(599-6966). #1—*White Fang; The Rescuers Down Under*. #2—*The Russia House; GoodFellas*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Godfather Part III*. #2—*Hamlet*. #3—*Flight of the Intruder*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Grifters*. #2—*Edward Scissorhands*. #3—*The Godfather Part III*. #4—*Home Alone*. #5—Through 1/31: *Not Without My Daughter*. Beg. 2/1: *Once Around*. #6—*Awakenings*. #7—*Dances With Wolves*. #8—Through 1/31: *Flight of the Intruder*. Beg. 2/1: *Book of Love*. #9—*Kindergarten Cop*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Awakenings*. #2—*Home Alone*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Awakenings*. #2—*The Russia House; Kindergarten Cop*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Rescuers Down Under; GoodFellas*. #2—*The Russia House; Flight of the Intruder*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Not Without My Daughter; The Rescuers Down Under*. #2—*Come See the Paradise*. #3—*Lionheart*. #4—*White Fang*. #5—*Awakenings*. #6—*Mermaids; Vincent & Theo*. #7—*Home Alone; Edward Scissorhands*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Green Card*. #2—*Dances With Wolves*. #3—*Eve of Destruction*. #4—*Misery; Kindergarten Cop*. #5—*The Grifters*. #6—*The Russia House*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Kindergarten Cop*. #2—*The Godfather Part III*. #3—*Once Around*. #4—*Hamlet*. #5—*Green Card*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Grifters*. #2—*Awakenings*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Dances With Wolves*. #2—*Awakenings*.

527. SYOSSET—SYOSSET—(921-5810). #1—*Awakenings*. #2—*Edward Scissorhands*. #3—*Hamlet*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Godfather Part III*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Grifters*. #2—*Home Alone*. #3—*Look Who's Talking Too*. #4—*Edward Scissorhands*. #5—*The Godfather Part III*. #6—*The Rescuers Down Under*. #7—*Predator 2*. #8—*Kindergarten Cop*. #9—*Flight of the Intruder*. #10—*Misery*. #11—*Lionheart*. #12—*Not Without My Daughter*. #13—*Eve of Destruction; White Fang*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 1/31: *Lionheart*. Beg. 2/1: *Book of Love*. #2—Through 1/31: *Eve of Destruction*. Beg. 2/1: *Popcorn*. #3—*Flight of the Intruder*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Come See the Paradise*. #2—*Hamlet*. #3—*Ghost*. #4—*Dances With Wolves*. #5—*Green Card*. #6—*Awakenings*.

534. WESTBURY—WESTBURY—(333-1911). #1—*The Grifters*. #2—*Cyrano de Bergerac*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 1/31: *Come See the Paradise*. Beg. 2/1: *Once Around*. #2—*Home Alone*. #3—*Kindergarten Cop*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Grifters*. #2—Through 1/31: *White Fang*. Beg. 2/1: *Run*. #3—*Mermaids*. #4—*The Godfather Part III; Not Without My Daughter*.

602. BAY SHORE—CINEMA—(665-1722). *Awakenings*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Hamlet*. #2—*Flight of the Intruder*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Grifters*. #2—*Not Without My Daughter*. #3—*Misery*. #4—*The Godfather Part III*. #5—*Eve of Destruction*. #6—*Edward Scissorhands*. #7—*Awakenings*. #8—*White Fang; Home Alone*. #9—*Hamlet; Lionheart*. #10—*Dances With Wolves; Kindergarten Cop*. #11—*Flight of the Intruder; Green Card*. #12—*The Rescuers Down Under; Look Who's Talking Too*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Once Around*. #2—*The Grifters*. #3—*The Godfather Part III*. #4—*White Fang*. #5—*Eve of Destruction*. #6—*Green Card*. #7—*Lionheart*. #8—*Mermaids; Edward Scissorhands*. #9—*Kindergarten Cop; Hamlet*. #10—*Dances With Wolves; Not Without My Daughter*. #11—*Misery; Home Alone*. #12—*Flight of the Intruder; Awakenings*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Kindergarten Cop*. #2—*Home Alone*. #3—*The Grifters*. #4—Through 1/31: *Edward Scissorhands*. Beg. 2/1: *Once Around*. #5—*Awakenings*. #6—*Hamlet*. #7—*The Godfather Part III*. #8—*Dances With Wolves*. #9—Through 1/31: *Flight of the Intruder*. Beg. 2/1: *Book of Love*. #10—Through 1/31: *Lionheart*. Beg. 2/1: *Run*.

611. CORAM—PINE—(698-6442). #1—*White Fang; Kindergarten Cop*. #2—*The Godfather Part III*. #3—*Home Alone*. #4—*Flight of the Intruder*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 1/31: *Come See the Paradise*. Beg. 2/1: *Alice*. #2—*The Godfather Part III*. #3—*Hamlet*. #4—*Awakenings*. #5—*Once Around*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Green Card*. #2—Through 1/31: *Not Without My Daughter*. Beg. 2/1: *Alice*.

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Awakenings*. #2—*The Grifters*. #3—*Dances With Wolves*. #4—*Kindergarten Cop*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Godfather Part III*.

618. ISLIP—ISLIP—(581-5200). #1—*The Grifters*. #2—*Mermaids*. #3—*The Godfather Part III*.

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619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Hamlet.* #2—*Edward Scissorhands.* #3—*Awakenings.* #4—*The Grifters.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 1/31: *Rocky V.* Beg. 2/1: *Misery.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Grifters.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*Awakenings.* #5—*White Fang.* #6—*Lionheart; Not Without My Daughter.* #7—*The Russia House; Mermaids.* #8—*Flight of the Intruder.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 1/31: *Havana.* Beg. 2/1: *Misery.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Edward Scissorhands.* #2—Through 1/31: *Lionheart.* Beg. 2/1: *Book of Love.* #3—*Home Alone.* #4—*Flight of the Intruder.* #5—*Kindergarten Cop.* #6—Through 1/31: *Eve of Destruction.* Beg. 2/1: *Alice.* #7—*The Godfather Part III.* #8—*Dances With Wolves.* #9—Through 1/31: *White Fang.* Beg. 2/1: *Once Around.* #10—*Awakenings.* #11—*The Grifters.* #12—Through 1/31: *Not Without My Daughter; Come See the Paradise.* Beg. 2/1: *Run.* #13—*Hamlet.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *The Grifters.* **WEST—***Dances With Wolves.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 1/31: *Vincent & Theo.* Beg. 2/1: *To Sleep With Anger.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Kindergarten Cop.* #2—*White Fang.* #3—*Flight of the Intruder.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 1/31: *Rocky V.* Beg. 2/1: *Misery.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 1/31: *Flight of the Intruder.* Beg. 2/1: *Book of Love.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*The Grifters.* #5—*Dances With Wolves.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Not Without My Daughter.* #2—*Flight of the Intruder.* #3—*The Godfather Part III.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 1/31: *White Fang.* Beg. 2/1: *Run.* #2—*Dances With Wolves.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Godfather Part III.* #2—*The Grifters.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Mermaids.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 1/31: *Dances With Wolves.* Beg. 2/1: *Alice.* #2—*The Grifters.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dances With Wolves.* #2—*Awakenings.* #3—Through 1/31: *Come See the Paradise.* Beg. 2/1: *Alice.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Hamlet.* #2—*Awakenings.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Green Card.* #2—*The Godfather Part III.* #3—*Dances With Wolves.* #4—*Mermaids.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Home Alone.* #2—*Eve of Destruction.* #3—*Dances With Wolves.* #4—*Flight of the Intruder.* #5—*Hamlet.* #6—*The Godfather Part III.* #7—*Kindergarten Cop.* #8—*Awakenings.* #9—*Green Card.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Godfather Part III.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Awakenings.* #2—*Home Alone.* #3—*The Grifters.* #4—*Kindergarten Cop.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Godfather Part III.* #2—*Awakenings.* #3—Through 1/31: *Home Alone.* Beg. 2/1: *Once Around.* #4—Through 1/31: *Mermaids.* Beg. 2/1: *Dances With Wolves.* #5—Through 1/31: *White Fang.* Beg. 2/1: *Run.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*Kindergarten Cop.* #2—*Lionheart; Eve of Destruction.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Not Without My Daughter.* #2—*White Fang.* #3—*Mermaids; Dances With Wolves.* #4—*Eve of Destruction; The Rescuers Down Under.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Look Who's Talking Too.* #2—*Flight of the Intruder.* #3—*Home Alone.* #4—*The Godfather Part III.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 1/31: *Mermaids.* Beg. 2/1: *Once Around.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 1/31: *Dances With Wolves.* Beg. 2/1: *Once Around.* #2—*Green Card.*

719. SCARSDALE—FINE ARTS—(723-6699). Through 1/31: *The Russia House.* Beg. 2/1: *Alice.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Flight of the Intruder; Eve of Destruction.* #2—*Kindergarten Cop.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Not Without My Daughter.* #2—*Home Alone.* #3—*White Fang.* #4—*The Grifters.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Godfather Part III.* #2—*Lionheart.* #3—*Edward Scissorhands.* #4—*Once Around.* #5—*Hamlet.* #6—*Flight of the Intruder.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Awakenings.* #2—*Kindergarten Cop.* #3—*Lionheart.* #4—*Hamlet.* #5—*The Grifters.* #6—*Edward Scissorhands.* #7—Through 1/31: *Come See the Paradise; Misery.* Beg. 2/1: *Once Around.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Once Around.* #2—*Dances With Wolves.* #3—*Green Card.* #4—*White Fang.* #5—*Mermaids; Kindergarten Cop.*

755. NEW CITY—TOWN—(634-5100). #1—*The Godfather Part III.* #2—*Kindergarten Cop.* #3—Closed for construction.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Home Alone.* #2—*Awakenings.*

757. NYACK—CINEMA EAST—(358-6631). *Awakenings.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Home Alone.* #2—*Dances With Wolves.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Kindergarten Cop.*

764. LAFAYETTE—(357-6030). *Eve of Destruction; White Fang.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Dances With Wolves.* #2—*Kindergarten Cop.*

801. DANBURY CINE—(743-2200). #1—*Home Alone.* #2—*Green Card.* #3—*Hamlet.*

802. DANBURY—CINEMA—(748-2923). #1—*The Godfather Part III.* #2—*Awakenings.*

803. DANBURY—PALACE—(748-7496). #1—*Flight of the Intruder.* #2—*White Fang.* #3—*Edward Scissorhands.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Flight of the Intruder.* #2—*Kindergarten Cop.*

807. GREENWICH—CINEMA—(869-6030). #1—*Kindergarten Cop.* #2—*Dances With Wolves.*

808. GREENWICH—PLAZA—(869-4030). #1—*Green Card.* #2—*Awakenings.* #3—*Home Alone.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Kindergarten Cop.* #2—Through 1/31: *The Godfather Part III.* Beg. 2/1: *Alice.*

810. NORWALK—CINEMA—(838-4504). #1—*Lionheart.* #2—*Edward Scissorhands.*

813. SOUTH NORWALK—SONO—(866-9202). 1/29–2/4: *C'est la Vie.* 2/1–4: *Avalon.* 2/5–7: *Cinema Paradiso.*

814. SPRINGDALE—STATE—(325-0250). *Three Men and a Little Lady; Misery.*

815. STAMFORD—AVON—(324-9205). #1—*Edward Scissorhands.* #2—*Flight of the Intruder.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hamlet.* #2—*White Fang.* #3—*Not Without My Daughter.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*The Russia House.* #2—*The Godfather Part III; Come See the Paradise.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 1/31: *Flight of the Intruder.* Beg. 2/1: *Popcorn.* #2—*Lionheart.* #3—*Kindergarten Cop.* #4—*Awakenings.* #5—Through 1/31: *Eve of Destruction.* Beg. 2/1: *Run.* #6—*The Grifters.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Hamlet.* #2—*The Godfather Part III.* #3—*Home Alone.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Awakenings.* #2—*Dances With Wolves.* #3—*The Godfather Part III.* #4—*Hamlet.*

821. WESTPORT—POST—(227-0500). *Home Alone.*

822. WILTON—CINEMA—(762-5678). *The Russia House.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Home Alone.* #2—*Dances With Wolves.* #3—*Kindergarten Cop.* #4—*Awakenings; Lionheart.* #5—*Mermaids; The Godfather Part III.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Eve of Destruction.* #2—*The Grifters.* #3—*White Fang.* #4—*Not Without My Daughter; Kindergarten Cop.* #5—*Lionheart.* #6—*Awakenings.* #7—*Flight of the Intruder.* #8—*The Godfather Part III.* #9—*Home Alone.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Flight of the Intruder.* #2—*Green Card.* #3—*Hamlet.* #4—*Awakenings.* #5—*Lionheart.* #6—*The Grifters.* #7—*Eve of Destruction.* #8—*White Fang.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Edward Scissorhands.* #2—*Once Around.* #3—*Home Alone.* #4—*Kindergarten Cop; Not Without My Daughter.* #5—*Dances With Wolves.* #6—*The Godfather Part III.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Edward Scissorhands; King of New York.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Eve of Destruction.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Flight of the Intruder.* #2—*The Godfather Part III.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Godfather Part III.* #2—*Dances With Wolves.* #3—*The Grifters.* #4—*Mermaids.* #5—*Home Alone.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Eve of Destruction; The Grifters.* #2—*Lionheart; Jacob's Ladder.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Dances With Wolves.* #2—*Come See the Paradise.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Green Card.* #2—*Not Without My Daughter.* #3—*Kindergarten Cop.* Beg. 2/1: *Once Around.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Home Alone.* #2—*Lionheart.* #3—*White Fang.*

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MOVIES

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Godfather Part III.* #2—*Not Without My Daughter.* #3—*Eve of Destruction.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Awakenings.* #2—*Edward Scissorhands.* #3—*The Grifters.*

921. WAYNE—WAYNE EIGHT—(890-0505). #1—*Lionheart.* #2—*The Godfather Part III.* #3—*Once Around.* #4—*Flight of the Intruder.* #5—*Green Card.* #6—*The Grifters.* #7—*Kindergarten Cop; Not Without My Daughter.* #8—*Dances With Wolves.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Hamlet.* #2—*Home Alone.* #3—*The Godfather Part III.*

Union County

931. CRANFORD—CRANFORD—(276-9120). #1—*Not Without My Daughter.* #2—*Kindergarten Cop.*

932. ELIZABETH—ELMORA—(352-3483). *The Godfather Part III.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Eve of Destruction.* #2—*Lionheart.* #3—*Home Alone.* #4—*Kindergarten Cop.* #5—*Mermaids; White Fang.*

936. UNION—UNION—(686-4373). #1—*The Godfather Part III.* #2—*Awakenings.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Awakenings.* #2—*Edward Scissorhands.* #3—*The Grifters.*

938. WESTFIELD—TWIN—(654-4720). #1—*Dances With Wolves.* #2—*Green Card.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Edward Scissorhands.* #4—*Flight of the Intruder.* #5—*Mermaids.*

951. CLOSTER—CLOSTER—(768-8800). *The Godfather Part III.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Mermaids.* #2—*Not Without My Daughter.* #3—*The Godfather Part III.* #4—*The Grifters.*

953. EMERSON—QUAD—(261-1000). #1—*White Fang.* #2—*Not Without My Daughter.* #3—*Dances With Wolves.* #4—*The Godfather Part III.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Awakenings.* #2—*Home Alone.*

958. OAKLAND—TWIN—(337-4478). #1—*Edward Scissorhands.* #2—*Not Without My Daughter.*

959. PARAMUS—CINEMA 35—(845-5070). Through 1/31: *Three Men and a Little Lady.* Beg. 2/1: *Misery.*

960. PARAMUS—BERGEN MALL—(845-4449). *Dances With Wolves.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Awakenings.* #2—*Flight of the Intruder.* #3—*Edward Scissorhands.* #4—*Green Card.* #5—*The Grifters.* #6—*Home Alone.* #7—*Once Around.* #8—*The Godfather Part III.* #9—*Hamlet.* #10—*Kindergarten Cop.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*White Fang.* #2—*Eve of Destruction; Not Without My Daughter.* #3—*Lionheart; Come See the Paradise.*

963. RAMSEY—CINEMA—(825-2090). *Awakenings; The Rescuers Down Under.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Grifters.* #2—*Kindergarten Cop.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Godfather Part III.* #2—*The Grifters.* #3—*Kindergarten Cop; Eve of Destruction.* #4—*Home Alone.* #5—*Flight of the Intruder.* #6—*Green Card.* #7—*Lionheart.* #8—*Hamlet.* #9—*Awakenings.* #10—*Dances With Wolves.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone.* #2—*Awakenings.* #3—*The Godfather Part III.* #4—*Flight of the Intruder.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*White Fang.* #2—*Awakenings.* #3—*Home Alone.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Grifters.* #2—*Awakenings.* #3—*Not Without My Daughter.* #4—*White Fang.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Green Card.* #2—*Kindergarten Cop.* #3—*Mermaids; The Rescuers Down Under.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Awakenings.* #2—*The Grifters.* #3—*Look Who's Talking Too.* #4—*Home Alone.*

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BRIEF
MOVIE
REVIEWS

COMPILED BY STEPHEN DUBNER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message. We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 203, 507, 514, 612, 613, 625, 700, 702, 719, 809**

★**AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). Leonard begins walking and talking; he conducts a genteel courtship of a beautiful woman (Penelope Ann Miller) who visits her father in the hospital. The others stir, shake, and spring to life. Some of this happens too quickly and without the many half-steps, the strangeness of rising from a twenty-year sleep. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 19, 25, 53, 80, 151, 152, 155, 159, 160, 200, 204, 206, 214, 217, 219, 300, 302, 304, 306, 308, 310, 315, 319, 401, 406, 503, 505, 506, 507, 517, 519, 520, 522, 524, 526, 527, 533, 602, 606, 608, 610, 612, 616, 619, 621, 625, 702, 703, 706, 708, 709, 724, 756, 757, 802, 808, 818, 820, 900, 902, 904, 920, 936, 937, 956, 961, 963, 965, 967, 968, 970, 972**

THE BONFIRE OF THE VANITIES—(2 hrs. 5 min.; 1990) A disaster of legendary proportions. Tom Wolfe's fictional account of the fall of Sherman McCoy, a Wall Street/Park Avenue champ, was heartless but brilliantly observed. Wolfe got every detail right, whereas director Brian De Palma gets nothing right. Even audiences with no knowledge or interest in the book (not to mention the real-life models) must sense that Tom Hanks, a charming light comedian, is wrong for Sherman McCoy; that smirking Bruce Willis, as the drunken journalist who latches on to Sherman's story, may also be likable but doesn't move like a writer. Melanie Griffith as the sluttish southern climber Maria Ruskin (Sherman's mistress) has a few effective moments—the flesh is willing—but Griffith is a one-note performer. With Morgan Freeman and F. Murray Abraham. (1/7/91) R. **33**

BOOK OF LOVE—(1 hr. 27 min.; 1991) A middle-aged ad executive, disillusioned by life and love, decides to return to the fifties to come of age all over again. Directed by Robert Shaye. PG-13. **33, 85, 307, 318, 400, 406, 514, 517, 532, 610, 625, 634**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. Tornatore's story is in the form of a parable about art and life. The hero, Salvatore, a young fatherless boy, attaches himself to the theater's projectionist, Alfredo (Philippe Noiret). For the boy, the cinema is experience, and he wants to emulate Alfredo. But Alfredo, embittered, feels cut off from experience, and, in a selfless act, persuades the boy to leave. The movie's grand scheme is hollow: Tornatore doesn't have a lot on his mind, though he acts as if he did. Much of the direction is buffoonish, though there are moments. (2/5/90) NR. **12, 813**

COME SEE THE PARADISE—(2 hrs. 12 min.; 1990) Alan Parker's movie tells the story of a New York union organizer (Dennis Quaid) who moves to California near the onset of World War II and falls in love with a beautiful young Japanese-American. With Tamlyn Tomita. R. **33, 54, 200, 217, 309, 314, 514, 522, 533, 600, 612, 625, 702, 724, 817, 916, 962**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. His oversize nose couldn't have slowed him down; a woman would have to be mad to want mousy little Christian (Vincent Perez) rather than him. With Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 534**

★**DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—*turf*, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 160, 200, 203, 212, 302, 304, 305, 314, 406, 505, 512, 513, 514, 517, 523, 526, 533, 606, 608, 610, 616, 625, 627, 634, 636, 700, 702, 705, 706, 709, 714, 718, 753, 759, 800, 807, 820, 900, 905, 912, 916, 921, 938, 953, 960, 965**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community (all solid yellows and blues and wall-to-wall banality), a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **41, 152, 160, 206, 210, 213, 219, 313, 314, 319, 406, 503, 514, 517, 522, 527, 530, 606, 608, 610, 619, 625, 723, 724, 803, 810, 815, 905, 906, 920, 937, 950, 958, 961**

THE END OF INNOCENCE—(1 hr. 42 min.; 1991) Dyan Cannon wrote and directed this film, in which she plays a woman who has caved in to everyday pressures and is sent by her parents to a rehabilitation clinic. After a reluctant entry into group therapy, she finds solace, humor, and strength among the similarly lost souls. With John Heard. R. **20**

EVE OF DESTRUCTION—(1 hr. 40 min.; 1991) Gregory Hines plays a "counter-insurgency expert" who must deal with a highly skilled and unfriendly robot. The Dutch actress Renee Soutendijk plays both the robot and the woman who designed the unruly android. Directed by Duncan Gibbins. R. **20, 36, 44, 89, 150, 152, 156, 157, 158, 160, 204, 208, 209, 211, 222, 313, 317, 319, 523, 530, 532, 606, 608, 625, 706, 712, 714, 721, 764, 818, 902, 904, 910, 913, 919, 933, 962, 965**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. Most of the scenes are stiffly staged, with a peculiar awe for Irish violence and primitivism that suggests a softening of theatrical sense. The old man, Bull McCabe (Richard Harris), who dominates the picture, is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony waste-land to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. This biblical figure is of course a monster, though he's a monster with flashes of courage, insight, and wit. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. With Tom Berenger as an American who wants to take McCabe's land away. (1/21/91) PG-13. **26**

FLIGHT OF THE INTRUDER—(1 hr. 55 min.; 1991) Danny Glover, Willem Dafoe, and Brad Johnson star in this action picture set aboard a naval aircraft carrier in 1972 Vietnam. With Rosanna Arquette and Tom Sizemore. Based on the novel by Stephen Koontz. Directed by John Milius. PG-13. **7, 18, 24, 34, 51, 85, 152, 157, 158, 160, 209, 210, 212, 219, 305, 307, 315, 319, 406, 505, 510, 512, 516, 517, 521, 530, 532, 603, 606, 608, 610, 611, 621, 625, 631, 634, 635, 706, 715, 721, 723, 803, 805, 815, 818, 902, 904, 911, 921, 950, 961, 965, 967**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. A lot of the screenplay is overexplicit and stiff—lazy—and the hushed solemnity gets a little thick. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. Gordon Willis's cinematography and Nino Rota's music are splendid, and there's a great 40 minutes or so at the end, in which Coppola intercuts a performance of *Cavalleria Rusticana* in Palermo with assassination plots in the opera house and the settling of scores in the Vatican and elsewhere. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **10, 18, 24, 32, 62, 65, 85, 152, 157, 158, 160, 203, 210, 214, 215, 216, 218, 219, 222, 300, 302, 304, 305, 306, 315, 317, 318, 322, 406, 504, 505, 506, 512, 516, 517, 524, 528, 530, 601, 606, 608, 610, 611, 612, 617, 618, 625, 635, 638, 705, 706, 707, 709, 715, 723, 809, 817, 819, 820, 900, 902, 905, 911, 912, 919, 921, 922, 932, 936, 951, 952, 953, 961, 965, 967**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **12, 33, 42, 320, 601, 521**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **12, 26, 40, 55, 85, 200, 215, 219, 304, 312, 314, 501, 512, 523, 524, 533, 606, 608, 613, 705, 706, 718, 753, 801, 808, 904, 917, 921, 938, 961, 965, 971**

★ **THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein. (12/10/90) R. **10, 19, 22, 33, 53, 85, 155, 160, 210, 214, 216, 300, 302, 304, 311, 314, 319, 506, 512, 517, 523, 524, 530, 534, 601, 606, 608, 610, 616, 618, 619, 621, 625, 627, 634, 634, 638, 700, 708, 722, 724, 818, 902, 904, 912, 913, 920, 921, 937, 952, 961, 964, 965, 970, 972**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. He is certainly not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—all the elements that might be found, by a different actor, in this most protean of roles. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. This is an action *Hamlet,* generally businesslike and dramatic rather than (as in Zeffirelli's past work) decorative and hollowly flamboyant. The generally realistic production is handsome and highly functional. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. Shot in Scotland and England. Adaptation by Zeffirelli and Christopher De Vore. (1/21/91) PG. **6, 26, 63, 85, 152, 159, 200, 206, 213, 219, 301, 311, 406, 503, 505, 516, 524, 527, 533, 603, 606, 608, 610, 612, 619, 625, 703, 706, 723, 724, 801, 816, 819, 820, 904, 922, 961, 965**

HOME ALONE—(1 hr. 38 min.; 1990) An eight-year-old has to cope with a pair of bumbling burglars when his family accidentally leaves him behind for Christmas vacation. With Macaulay Culkin as the boy, Joe Pesci and Daniel Stern as the burglars. Written by John Hughes, directed by Chris Columbus. PG. **2, 7, 19, 31, 38, 48, 66, 87, 91, 150, 151, 152, 153, 155, 160, 200, 204, 208, 211, 212, 214, 217, 218, 219, 222, 300, 303, 304, 306, 307, 310, 315, 316, 318, 401, 406, 500, 503, 505, 506, 507, 509, 513, 514, 517, 519, 522, 530, 600, 606, 608, 610, 611, 621, 625, 634, 706, 708, 709, 715, 722, 756, 759, 801, 808, 819, 821, 900, 902, 905, 912, 918, 922, 933, 950, 956, 961, 965, 967, 968, 972**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) It isn't likely to appeal to Arnold Schwarzenegger's less patient fans. Arnold pushes people around in the beginning of the movie, but thereafter he's trying to be a person on screen (successfully, it turns out), and humanity is not what a lot of people want from him. In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **2, 19, 38, 52, 68, 87, 151, 152, 155, 160, 208, 210, 211, 213, 217, 219, 222, 300, 304, 307, 313, 315, 316, 319, 322, 400, 406, 503, 504, 506, 507, 509, 517, 520, 523, 524, 530, 600, 606, 608, 610, 611, 616, 621, 625, 631, 634, 706, 708, 712, 721, 724, 753, 755, 760, 800, 805, 807, 809, 818, 900, 902, 905, 917, 921, 931, 933, 950, 961, 964, 965, 971**

LIONHEART—(1 hr. 45 min.; 1991) Lyon Gaultier (Jean-Claude Van Damme), upon learning that his brother has been brutally attacked, goes AWOL from the French Foreign Legion to seek revenge. Many, many skinned knuckles later, he completes his mission. Written and directed by Sheldon Lettich. R. **20, 31, 38, 52, 89, 91, 150, 152, 153, 156, 157, 158, 160, 200, 208, 211, 214, 218, 222, 300, 303, 313, 314, 317, 319, 510, 522, 530, 532, 606, 608, 610, 621, 625, 712, 723, 724, 810, 818, 900, 902, 904, 913, 918, 921, 933, 962, 965**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **19, 43**

LOOK WHO'S TALKING TOO—(1 hr. 25 min.; 1990) The thinking-out-loud baby of the original movie considers his life a dream, what with a great new dad and all, when along comes a baby sister who also thinks out loud (in the voice of Roseanne Barr, no less). With John Travolta and Kirstie Alley. Voices by Bruce Willis and Damon Wayans. Directed by Amy Heckerling. PG-13. **33, 60, 160, 219, 304, 406, 500, 514, 530, 606, 715, 972**

MEMORIES OF A MARRIAGE—(1 hr. 30 min.; 1991) A Danish film that looks back over the long and winding course of a marriage. With Ghita Norby and Frits Helmuth. Written and directed by Kaspar Rostrup. NR. **55**

MEN OF RESPECT—(1 hr. 53 min.; 1991) John Turturro plays Mike Battaglia, a soldier in the D'Amico criminal family, which is run by Rod Steiger. Through the urging of his wife and a psychic, Battaglia takes sudden and violent steps to ascend to the head of the family. R. **43**

MERMAIDS—(1 hr. 50 min.; 1990). In this pleasant, undistinguished, TV-style family comedy, Winona Ryder gives a comically earnest performance as a Jewish girl who loves the self-immolation of the saints while longing for the caresses of a handsome boy. Cher eats up the role of Ryder's selfish, red-hot mama, and Bob Hoskins is pleasing and sane as Cher's patient lover. Directed by Richard Benjamin. (1/7/91) PG-13. **19, 24, 38, 45, 214, 314, 320, 400, 512, 514, 522, 601, 608, 618, 621, 639, 705, 709, 714, 716, 753, 900, 912, 933, 950, 952, 971**

★ **METROPOLITAN**—(1 hr. 28 min.; 1990) In this immensely likable independent film, a group of New York preppies and debs gather in evening clothes at the Park Avenue apartment of one of the girls' parents and, to our astonishment, *speak*—in literate, complete sentences. They flirt, like all teenagers, but also hold forth, with comic solemnity, on such things as faith, morals, utopian socialism, and the likely doom of their own class. The hero and heroine are a little mousy, and the movie, as a whole, is too cozily on the side of chastity and goodness, yet most of *Metropolitan* is funny and graceful. That such a film exists at all in the time of meaningless $60-million movies may be considered a miracle. Written and directed by Whit Stillman. (8/13/90) NR. **3**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over, and we are left with the same scares and the same rolling-around-on-the-floor struggle to the death that we've had in dozens of other movies. One's question for Stephen King is this: Who's imprisoning him and forcing him to write one horror novel after another? If success is his prison, he has someone other than his fans to blame. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **5, 19, 33, 68, 160,**

MOVIES

200, 306, 307, 508, 511, 523, 530, 606, 608, 620, 623, 633, 724, 814, 959

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. But the Bridges don't come apart: Blind and ignorant as they are, they are neither hypocrites nor fakes. Newman puts a lifetime of acting experience into Walter Bridge, an attorney of stern impulses who unconsciously lusts after his grown daughter. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **55**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pig-tailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, she enters an essay contest: What happened in your town during the Nazi period? And Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. Borrowing from Brechtian tradition, Verhoeven occasionally uses stylized sets—a few pieces of furniture perched on a stage in front of a photographed backdrop, or a table and chairs, with Sonja and her family seated, seemingly floating around town. But even his use of the anti-realistic "alienation effect" is more for speed than anything. A bracing, high-spirited work. (11/5/90) NR. **81**

NOT WITHOUT MY DAUGHTER—(1 hr. 57 min.; 1991) Betty Mahmoody (Sally Field), an American married to an Iranian-born doctor, is persuaded by her husband to visit his homeland. But he re-embraces Islam upon his return and forbids his wife and their young daughter to leave Iran. Based on Mahmoody's book. Directed by Brad Gilbert. PG-13. **7, 18, 36, 60, 152, 160, 200, 204, 212, 213, 305, 308, 315, 318, 504, 505, 506, 510, 517, 522, 530, 601, 606, 608, 613, 621, 625, 635, 714, 722, 816, 902, 905, 917, 919, 921, 931, 952, 953, 958, 962, 970**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. But what do you do when your daughter marries Zorba the Lithuanian? For a while, the focus of the story shifts to Joe (Danny Aiello), Renata's father. For years, *he* has been the one who sings at parties and makes tearful speeches, and suddenly he's been replaced by an even bigger hambone. The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. Homiletic banalities crowd out the movie's insights: The family, and family love, is all there is and all you need. With Gena Rowlands and Laura San Giacomo. (1/28/91) R. **19, 61, 83, 219, 310, 315, 406, 503, 517, 524, 600, 608, 610, 612, 625, 709, 716, 718, 723, 724, 753, 905, 917, 921, 961**

POPCORN—(1 hr. 33 min.; 1991) A comedic thriller starring Tony Roberts as a film professor who teaches a class on fifties horror films. When the university cans the course, his students organize a Horrorfest during which art imitates—and threatens to claim—life. R. **33, 156, 209, 217, 532, 818**

THE RESCUERS DOWN UNDER—(1 hr. 49 min.; 1990) In this new full-length Disney animated feature (accompanied by a new short, *The Prince and the Pauper*), Bernard and Miss Bianca, mouse superheroes, travel to Australia, where an eight-year-old boy is trying to protect an eagle from a ruthless poacher. G. **12, 515, 521, 522, 530, 606, 714, 963, 971**

★**REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened. This is also the most potent screen satire of the upper class in this country since *Citizen Kane*. The life of Sunny and Claus, zombies in the ice palace, has a strange, frozen sadness. With a frightening and finally moving performance by Glenn Close as Sunny, who, in this telling, longs for oblivion. (10/29/90) R. **12, 37**

RIKYU—(1 hr. 56 min.; 1990) Hiroshi Teshigahara's drama about the sixteenth-century warlord Toyotomi Hideyoshi and Sen-no Rikyu, the spiritual mentor who elevated the Japanese tea ceremony to great heights and was eventually banished and forced by Hideyoshi to commit ritual suicide. With Rentaro Mikuni, Tsutomu Yamazaki, Yoshiko Mita, and Kyoko Kishida. NR. **81**

RUN—(1 hr. 29 min.; 1991) A law student (Patrick Dempsey) is hunted by both sides of the law—small-town New England police and gangsters—when he is suspected of killing the only son of a mob boss. He does, though, have one ally: a gutsy brunette card dealer from the mob's casino. Directed by Geoff Burrowes. R. **21, 37, 44, 66, 306, 400, 513, 601, 610, 625, 636, 709, 818**

★**THE RUSSIA HOUSE**—(2 hrs.; 1990) The Cold War is over, so this adaptation of John le Carré's *glasnost*-era spy novel, which is at bottom a call for cooperation, doesn't have much dramatic tension, but it's pleasurable anyway. The play of contrasting national types was part of the fun of the book, and Tom Stoppard, who wrote the screenplay, picks up on this. Among the intelligence higher-ups, the Brits (James Fox, Michael Kitchen) are saturnine but decent, the Americans (Roy Scheider, John Mahoney) intelligent but hard-nosed. Stoppard has retained the savor and the snap of Le Carré's dialogue and has devised a complex but lucid way of keeping the spy masters abreast of their impromptu field operative, Barley Blair (Sean Connery), a British publisher, ladies' man, alcoholic, and general screwup who is press-ganged into service when a beautiful Russian woman (Michele Pfeiffer) sends him some secret documents. Connery, bearded, is debonair and witty, and there's a surprise—a new, abashed quality in his acting. Director Fred Schepisi and his director of photography, Ian Baker, appear to be moved and delighted to be shooting in the Soviet Union. Moscow and Leningrad look grand and tragic. (12/17/90) R. **3, 36, 62, 85, 151, 309, 500, 601, 520, 521, 523, 621, 719, 817, 822**

THE SHELTERING SKY—(2 hrs. 17 min.; 1990) Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. Antonioni did this sort of thing far better 30 years ago. Yet despite the fatuity, the movie is visually stunning. Vittorio Storraro uses generally subdued light, and the scraggly Saharan towns are fascinating. The movie is a failure, but it's a palpable experience of disorientation that can shadow your mood for days. With John Malkovich, Debra Winger, and Campbell Scott. (12/17/90) R. **26, 46**

TAXI BLUES—(1 hr. 50 min.; 1990) Reviewed in this issue. NR. **81**

TOO MUCH SUN—(1 hr. 40 min.; 1991) Too much sun presumably makes everybody greedy. Thus a comedy in which a father's millions will go to a crooked priest unless either of his homosexual children produces an heir. With Eric Idle, Robert Downey Jr., Laura Ernst, Jim Haynie, Ralph Macchio. Directed by Robert Downey. R. **3**

THE VANISHING—(1 hr. 47 min.; 1988). Reviewed in this issue. NR. **11**

★**VINCENT & THEO**—(2 hrs. 18 min.; 1990) The brothers Van Gogh in Robert Altman's extraordinary movie are like Cathy and Heathcliff in *Wuthering Heights*. They adore each other but grate on each other's nerves so violently that they usually have to part. But once apart, each leans toward the other, crying out across open spaces. The relationship goes beyond symbiosis; they are two aspects of the same nature. Vincent (Tim Roth), the genius who painted in obscurity and died young, is instinctively intransigent and so intense that he can barely stand any human company. He lives in art, a law unto himself, ravaging his own body. His kid brother Theo (Paul Rhys), who works in a gallery, is a presentable young man but is also wildly high-strung, secretive, syphilitic, and miserable over his inability to do more for Vincent than send him some money now and then. The movie, which was written by Julian Mitchell, traces their relationship, their separate lives, the development of Vincent's furious art. This is a harsh, severe, but fascinating work, a little rough but always fully communicative and alive. With Johanna Ter Steege as Theo's wife and Wladimir Yordanoff as Paul Gauguin, a worldly bohemian, briefly friendly with Vincent, who suggests that greatness in art can also coexist with a spirit of robust survival. (1/28/91) PG-13. **3, 522, 630**

WHITE FANG—(1 hr. 44 min.; 1991) A drama of man and dog set in frigid Alaska. In this adaptation of Jack London's story about a wolf dog's strength and allegiance, Ethan Hawke plays the young explorer, Klaus Maria Brandauer the grizzled guide, and James Remar the heartless heavy who, when he owned White Fang, nearly had him killed in a staged dogfight. Directed by Randal Kleiser. PG. **21, 37, 44, 66, 151, 160, 216, 218, 301, 309, 400, 504, 505, 510, 511, 515, 522, 530, 601, 606, 608, 611, 621, 625, 631, 636, 709, 714, 722, 753, 764, 803, 816, 902, 904, 918, 933, 953, 962, 968, 970**

REVIVALS

BOB LE FLAMBEUR—(1 hr. 40 min.; 1955) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob, a silver-haired gambler, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris. **8**

1900—(5 hrs. 11 min.; 1977) The restored, uncut version in its American premiere. Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. NC-17. **1**

THE PALM BEACH STORY—(1 hr. 30 min.; 1942) A great, bighearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee the dim-witted Croesus. **47**

STRANGERS ON A TRAIN—(1 hr. 41 min.; 1951) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, January 30

MULE BONE—Robert Earl Jones stars in this long-lost 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy which takes place in a rural Florida community and revolves about Southern black society; directed by Michael Schultz. Featured in the cast are Akosua Busia, Joie Lee, Eric Ware, Samuel E. Wright, Frances Foster, Paul Eckstein, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Kenny Neal, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, and Ebony Jo-Anne. Tuesday through Saturday at 8, Wednesday and Saturday at 2 and 3; $25 to $35. Previewing now prior to a 2/14 opening; scheduled to close on 3/17. A Lincoln Center production at the **Ethel Barrymore Theater,** 243 West Forty-seventh Street (239-6200). **IRLS**

LA BETE—David Hirson's comedy focusing on a French theatrical troupe touring the regions under the aegis of the Prince of France; directed by Richard Jones. Among those featured in the cast are Michael Cumpsty, Tom McGowan, Holly Felton, Suzie Plakson, James Greene, Patricia Kilgarriff, John Michael Higgins, Johann Carlo, and Dylan Baker. Previewing now prior to a 2/10 opening. Monday through Saturday at 8; Wednesday and Saturday at 2; $30 to $45. At the **Eugene O'Neill Theater,** 230 West Forty-ninth Street (246-0220).

Tuesday, February 1

TAKING STEPS—Alan Ayckbourne's contemporary comedy is a maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony. Story focuses on three stories which take place on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Pippa Pearthree, Christopher Benjamin, Jane Summerhays, Bill Buell, Spike McClure, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $40. Previews start 2/1 prior to a 2/29 opening. At the **Circle in the Square** (uptown), Broadway and West Fiftieth Street (239-6200).

Now Playing

ASPECTS OF LOVE—Sarah Brightman and Barrie Ingham star in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress, and is directed by Trevor Nunn; the lyrics are by Don Black and Charles Hart, and the choreography is by Gillian Lynne. Featured in the cast are Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and an ensemble. Ms. Brightman does not perform Wednesday evening or Saturday matinee. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $42.50 to $55. At the **Broadhurst Theater,** 235 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Saturday at 2, Wednesday at 2, Sunday at 3, $37.50 to $55. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. With Charles Levin, Karen Fineman, Dee Hoty, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $55. **Virginia Theater,** 245 West Fifty-second Street (246-0102). 2 hrs. and 30 mins. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), David Carroll (the baron), Chip Zien (the bookkeeper), Lynnette Perry (secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $37.50 to $55. Opened: 11/12/89. **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday-Saturday at 8 and Sunday at 3, $12 to $32. **Neil Simon,** 250 West 52nd Street (757-8646). 2 hrs. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert Westenberg, J. Mark McVey (as Jean Valjean), Christy Baron, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. There are 200 tickets at $16 available at the box office Monday-Thursday for students and senior citizens with I.D.s. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 min. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, with lyrics by Charles Hart and Richard Stilgoe, and choreography by Gillian Lynne. A terrific technical achievement is offered, chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (now played by Kevin Gray) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Rebecca Luker (who plays the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, John Horton Murray, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—John Dossett, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. At the **Helen Hayes Theater,** 240 West Forty-fourth Street (246-0102). 2 hrs. and 15 mins. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary

Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Lance Robinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. At the **Brooks Atkinson Theater**, 256 West Forty-seventh Street (719-4099). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing returns to John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until…; directed perkily by Jerry Zaks. Also featured in the cast are John Cunningham, Courtney B. Vance, Sam Stoneburner, David Eigenberg, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater**, in Lincoln Center, 150 West Sixty-fifth Street (239-6200). **IRLS**

THOSE WERE THE DAYS—An English-Yiddish revue, conceived by Zalmen Mlotek and Moishe Rosenfeld. Featured in the cast are Bruce Adler, Eleanor Reissa (who is also the director and choreographer), Mina Bern, Lori Wilner, and Robert Abelson. The action takes the Jewish music and theater experience from the shtetl to Second Avenue to Broadway. Monday, Wednesday, Thursday and Saturday at 8, Wednesday, Saturday, Sunday at 2, Sunday at 6; $35 to $40. At the **Edison Theater**, 240 West Forty-seventh Street (302-2302). 2 hrs. and 20 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSENT FRIENDS—A revival of Alan Ayckbourn's 1975 comedy about a group of friends reunited after many years; directed by Lynne Meadow. Featured in the cast are David Purdham, Brenda Bleathyn, Mary-Louise Parker, John Curtess, Ellen Parker, and Peter Frechette. Tuesday through Saturday at 8, Sunday at 7; through 3/15; $35. Manhattan Theater Club production at the **City Center Theater,** 131 West Fifty-fifth Street (581-7907).

ASSASSINS—Book by John Weidman, music and lyrics by Stephen Sondheim, directed by Jerry Zaks. A look at America's villains, the men and women who tried to kill our presidents. Featured in the cast are Debra Monk, Terrence Mann, Jonathan Hadary, Annie Golden, Greg Germann, Eddie Korbich, Victor Garber, Joy Franz, Patrick Cassidy, Lee Wilkof, Marcus Olson, Jace Alexander, Lyn Greene, William Parry, and Michael Shulman. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7. At the **Playwrights Horizons Theater,** 416 West Forty-second Street (279-4200).

BETTER DAYS—Richard Dresser's comedy-drama about surviving the nineties in an economically shell-shocked small New England mill town; directed by John Pynchon Holmes. With Ann Talman, Daniel Ahearn, Larry Pine, James Gleason, Kevin McClarnon, Susan Greenhill. Tuesday-Saturday at 8, Sunday at 3; $12; through 2/16. **Primary Stages Theater,** 354 West Forty-fifth Street (333-7471).

CAMILLE—A story of true love at its truest, with all the sex, heartbreak, and sacrifice that true love implies; written by Charles Ludlam, based on the Dumas tale; directed by Everett Quinton (who plays Camille). Featured in the cast are Cheryl Reeves, Kevin Scullin, Georg Osterman, Eureka, Bobby Reed, Jim Lamb, Carl Claybourne, H. M. Koutoukas, Jean-Claude Vasseux, and Steven Pell. Tuesday through Friday at 8, Saturday and Sunday at 7; $25. At the **Charles Ludlam Theater,** One Sheridan Square (691-2271).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917), play (in both English and Spanish) has resumed performances following a South American tour. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $27.50. At the **INTAR Theater,** 420 West 42nd Street (279-4200).

CHICKEN DELIGHT—A comedy by John Glines about three gay couples and the pleasures of cheating; directed by Charles Catanese. Through 3/3, Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; $15. At the **Courtyard Playhouse**, 39 Grove Stree, at Bleecker (869-3530).

THE COUNTRY GIRL—Clifford Odets's back-stage drama starring Paul McCrane, Karen Allen (who does haunting wonders with her part), David Rasche (who gives Allen gallant support),in the tale of a once accomplished actor now battling between the bottle and a theatrical comeback; adroitly directed by Kenneth Frankel. Also in the cast are Jim Abele, Geraldine Leer, Stephen Mendillo, Henry LeBlanc, and George Morfogen. Through 2/10; $25 to $35; Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1360).

THE DANCE OF DEATH—August Strindberg's drama, translated by Harry Carlson and directed by Shepard Sobel, focuses on a deadly marriage which tears at the characters and propels the play's action. Featured in the cast are Joanne Camp, Paul O'Brien, and Richard Fancy. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; through 2/16; $12. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DEAD MOTHER—(or *Shirley Not All in Vain)*: Written and directed by David Greenspan, the comedy, set in Los Angeles, focuses on rotten marriages in Los Angeles. Featured in the cast (among others) are the playwright, Ron Bagden, and Mary Schultz. Tuesday through Sunday at 8, Saturday and Sunday at 3; $25; through 2/10. At the **Public/Susan Stein Shiva Theater**, 425 Lafayette Street (598-7150).

EARTH AND SKY—Douglas Post's drama follows a woman's investigation into the mysterious murder of her lover that leads her into a world of corruption and turmoil; directed by Andre Ernotte. Featured in the cast are Jennifer Van Dyck, Justin Deas, Lisa Arrindell, Evan Thompson, Lisa Beth Miller, Michael Genet, Paul Kandel, Ron Nakahara, and Ted Marcoux. Tuesday through Thursday at 8, Sunday at 3, $25; Friday and Saturday at 8, $28; Saturday at 2, $20. At the **Second Stage Theater**, Broadway at Seventy-sixth Street (873-6103).

FAITH JOURNEY, A MUSICAL MEMORY OF MARTIN—Jo Jackson's odyssey about the man who led the Civil Rights movement in the '60s, with memorable moments in the life of Dr. Martin Luther King, and authentic spirituals sung by the chorus-cast of eight; directed by Larry Marshall. Wednesday at 11 a.m., Friday at 8, Saturday at 1, 4, and 8, Sunday at 4; $25; from 1/30 (at 11 a.m.)**Theater of Riverside Church,** 91 Claremont Avenue (222-8666)

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50-$35. **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30-$35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

GEE WHIZ GOD IS—Gospel musical about a woman on a spiritual journey. With Marcella Matthews, Rosalind Brown, Ansel Walton, Angie Dobson, Barbara Warren, Cynthia Andrews, Raquel Polite, Ray Crockrel, Kelli Frye, Michelle Manette. 2/1 to 28; Thursday and Friday at 8, Saturday at 2 and 8, Sunday at 4; $20 to $25. **Lambs**, 130 West 44th Street (997-1780).

GROWN UPS—A revival of Jules Feiffer's comedy about a newspaper writer who struggles to drown his parents' past and present influences as they echo in his personal relationships; directed by Lonny Price. Featured in the cast are Rosemary Prinz, Barry Craig Friedman, Barbara Niles, Len Stanger, Lisa Emery, and Lauren Gaffney. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. An American Jewish Theater production at the **Susan Bloch Theater**, 307 West Twenty-sixth Street (633-9797).

GUILT WITHOUT SEX—Marilyn Sokol stars in a comedy revue with music. Thursday through Saturday at 8:30, Sunday at 3:30; $15. At the **Theater Arielle**, 432 West Forty-second Street (564-8038).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by Jo-Anne Akalaitis. Thomas Gibson is Hal, Jared Harris plays Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays Mistress Quickly, and a further cast of thirty-one is featured in both plays.Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts); through 3/31. **Public Theater**, 425 Lafayette Street (598-7150).

THE INFERNAL MACHINE—Revival of Jean Cocteau's play, retelling the Oedipus myth; directed by Robert Hupp. With Mark Waterman (Oedipus), Elise Stone (Jocasta), Harris Berlinsky, Pascale Roger, Keith Hamilton Cobb, Craig Smith, Jeanne Demers, Angela Vitale, Grant Neale, Joseph Menino, David Cheaney. Thursday through Saturday at 8, Sunday at 3; $16; through 2/1. In repertory with *When We Dead Awaken* (which see, through 2/15). A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

IN MIAMI AS IT IS IN HEAVEN—Raul De Cardenas play about the clash between two generations of a Cuban refugee family now living in Miami and how it affects its life in this country, performed in English Wednesday through Friday at 8, and in Spanish, Saturday and Sunday at 2:30 and 8; $10 to $15; through 2/24. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1293).

ITALIAN-AMERICAN RECONCILIATION—John Patrick Shanley's comedy exploring male-female relationships and the unsettling complications that can ensue; directed by Nancy Anderson. With Anthony DeRiso, Rose Alaio, and Darlene Troiano. Wednesday through Saturday at 8, Sunday at 3; $10; through 2/3. A Power Theater production at the **Sargent Theater**, 314 West 54th Street (1/718-848-7420).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LET IT RIDE!—Revised musical by Abram S. Ginnes, Jay Livingston, and Ray Evans, based on the 1961 *Three Men on a Horse*; directed an choreographed by Jeffery K. Neill. Thursday through Saturday at 8, Saturday and Sunday at 3; 1/31 through 2/17; $12. At the**All Souls Fellowship Hall Theater**, Lexington Avenue at Eightieth Street (535-3356).

LIGHT SHINING IN BUCKINGHAMSHIRE—Caryl Churchill's play is set in 1647 ad focuses on the struggle of the common people in Cromwellian England to gain control over their future; directed by Lisa Peterson. Featured in the play are Shona Tucker, L. Peter Callender, Cherry Jones, Philip Goodwin, Bill Camp, and Steve Hofvendahl. Tuesday through Saturday at 8, Sunday at 4 and 7:30; 2/1 through 3/10; $22. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (279-4200).

LOCKED-UP—An evening of four one-acters by James Dean Jay Byrd: *Cigarette Break, Lucky Strike, These Shoes,* and *French Toast,* all dealing with the fantasies and realities of human nature, examining incest, murder, homosexuality, and senility, to illustrate that there's more than one way to get 'locked-up'; directed by Lynn D. Mold. Featured in the cast are Michael Rains, Catherine Cullen, Mikal Kartvedt, Jack Hazan, Sarah Kalidonis, *Jon Michael Johnson.* Thursday through Sunday at 8 (special 2/4 performance at 8); $12; 1/31 through 2/17. At the **Cooper Square Theater**, 50 East Seventh Street (228-0811).

LYNDON—Laurence Luckinbill has the title role in James Prideaux's play, adapted from Merle Miller's recent biography, a retrospective of our thirty-sixth president's career. $20 to $25; Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; through 2/17. At the **John Houseman Theater,** 450 West Forty-second Street (564-8038).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part* II, Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a 20-member cast and 18 new gospel, rhythm and blues, and pop songs by Wesley Naylor. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; $18. At the **American Place**, 111 West Forty-sixth Street (840-3074).

THE MY HOUSE PLAY—Wendy MacLeod's prize-winning comedy about family members who sound the battle cry when authorities plan to build a highway through their living room; directed by Rob Greenberg. Featured in the cast are Lewis J. Stadlen, Kathryn Erbe, Jayce Bartok, David Eigenberg, Leslie Lyles, and Welker White. Tuesday through Thursday at 8, Sunday at 7; $20; Friday and Saturday at 8, Sunday at 3; $24. At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

ONCE UPON A MATTRESS—Lauren Letellier and Bruce Lloyd star in a revival of the 1959 musical, based on *The Princess and the Pea*, with book by Jay Thompson, Marshall Barer (lyrics), and Dean Fuller, with music by Mary Rodgers. Featured in the cast are Jane Larkworthy, Matt Levine, Tracey Wilhelm, Keith Garsson, Bill Gaden, Jeff Bloch, and James Lurie. Thursday through Saturday at 8; Saturday and Sunday at 2; 1/31 through 2/10; $15. **St. Bart's Playhouse**, 109 East Fiftieth Street (751-1616, ex.219).

ONLY FOR A MOMENT—Monteria Ivey and Stephan Dweck's story of one person's search for the meaning of success and the desire to choose his own destiny; directed by Daniel Wynne, Jr. Featured in the cast are Gyasi, Fruster, Hans Hageman, Raymond Akbar, Tunde Samuel, Daphne Andrews, Yvette Coit, Bukanla Willis-Samuel, David Portlock, and Monteria Ivey. Friday at 7:30, Saturday at 2 and 7:30, Sunday at 3; $16; through 2/10. At the **National Black Theater**, 5th Avenue at 125th Street (722-3800).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. With Priscilla Lopez, Lenka Peterson, Arch Johnson,James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. **Minetta Lane Theater**, 18 Minetta Lane (420-8000). ●

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a wealthy female psychiatrist, set in a small Connecticut town; directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, Lionel Chute, Brian Dowd, Marcus Powell, and Dana Scott Galloway. Tuesday through Saturday (except for Wednesday night which is dark) at 8, Sunday at 3 and 7; Wednesday and Saturday at 2; $30. Opened: April, 1987. At the **47th Street Theater**, 304 West Forty-seventh Street (695-3401). ● ●

PHILEMON—A musical with book and lyrics by Tom Jones, music by Harvey Schmidt, directed by Fran Soeder; set in the Roman city of Antioch A.D.287 and focusing on an out-of-work actor/clown who is persuaded by the authorities to impersonate a great political and religious leader, only to find himself gradually becoming the man he is impersonating. Featured in the cast are Kim Crosby, Michael Tucci, Tony Floyd, Jean Tafler, Ken Kantor, Kathryn McAteer, and Joel Malina. Wednesday and Friday at 8, Saturday at 3 and 8, Sunday at 2 and 7; $15; through 2/3. **York Theater**, 2 East Ninetieth Street (534-5366).

REPERTORIO ESPANOL—*Los Jibaros Progresistas*, Manuel Gonzalez's musical about a Puerto Rican farm family discovering "progress" in 1860; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *El Eterno Femenino*, Rosario Castellanos's history of mankind rewritten with a female viewpoint; *La Viuda Alegre*, Franz Lehar's operetta features a Spanish translation of *The Merry Widow*; *El Abanderado*, the Spanish-language premiere of Luis Alberto Heireman's play drawing parallels between the stations of Christ's Passion and the plight of a common bandit in a Chilean farming village; Gloria Gonzalez's comedy, *Cafe Con Leche;* Dolores Prida's comedy, *La Botanica*. Through February. Phone for specifics (zarzuelas, dance, etc.). Plays $15, musicals $20. **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday through Saturday at 8, Saturday and Sunday at 2, $20 to $25. At the **Irish Arts Theater**, 553 West Fifty-first Street (757-3318).

ROMEO AND JULIET—Mark Neibuhr as Romeo and Miriam Healy-Louie as his Juliet star in the Theater for a New Audience production of the Shakespeare tragedy; directed by Bill Alexander. Friday at 8, Saturday at 2 and 8, Sunday at 3; Tuesday through Friday at 10:30 a.m.; $22.50. At the **Victory Theater**, 207 West Forty-second Street (279-4200).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. Featured in the cast are John Loprieno, Ray Wills, Charles Rubey, Nick Corley, and David Cantor. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330).

SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY—Written and directed by Fred Fondren, play involves Holmes and Watson romping through intrigue, exposing spies, and combating their mortal enemy, wicked Professor Moriarty. Featured in the cast are Walter Walker, Olga Bagnasco, Stephen Broker, Robert Ramos, Helen Catalanotti, Derek Johnson, Fred Fondren, and Sarah Fuerstein. Wednesday through Saturday at 8; $10; through 3/2. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Susan Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE SUM OF US—David Stevens's play, with Richard Venture, Neil Maffin, and Phyllis Somerville; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. The play is set in Australia. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane**, 38 Commerce Street (989-2020).

THREE SISTERS—David Mamet's adaptation of Anton Chekhov's drama, directed by W. H. Macy. Set in the 19th century, three girls (Melissa Bruder, Mary McCann, Felicity Huffman), daughters of a deceased general, now live in a small town and yearn to return to the gay social life of Moscow. Featured in the cast are Robert Bella, Scott Zigler, Sarah Eckhardt, Todd Weeks, Clark Gregg, Robin Spielberg, Jordan Lage, Steven Goldstein, Neil Pepe, and William Duff Griffin. Thursday through Monday at 8; $12; 2/15 through 3/10. **Atlantic Theater**, 336 West Twentieth Street (645-8755).

UNCHANGING LOVE—Tom McDermott stars in Romulus Linney's play based on Anton Chekhov's story *In the Hollow*, directed by John Dillon; with a cast of ten. Action takes place in a small town in 1921 North Carolina, and revolves around two families, one, owners of the town store, the other, itinerant farmers and singers. Thursday through Saturday at 8, Sunday at 3 and 7:30; $12; 1/31 through 2/24. Triangle Theater Company production at the **Church of the Holy Trinity**, 316 East 88th Street (860-7245).

AN UNFINISHED SONG—James Mellon's musical revolves around a turning point in the lives of a free-thinking, eccentric musician/composer, a conservative attorney, and their girl friends; directed by Simon Levy. Featured in the cast are Robert Lambert, Ken Land, Aloysius Gigl, Beth Leavel, and Joanna Glushak. Tuesday through Thursday at 8, Saturday at 3 and 8, Sunday at 3 and 7; from 2/1; $27.50. **Provincetown Playhouse,** 33 MacDougal Street (477-5048).

WHEN LIGHTNING STRIKES TWICE—M. Koutoukas's two one-man extravaganzas, *Only a Countess May Dance When She's Crazy* and *Awful People Are Coming Over So We Must Be Pretending To Be Hard at Work and Hope They Will Go Away*, directed by Eureka. Everett Quinton stars first as a post-apocalyptic countess, and then as a married suburbanite. Tuesday, Wednesday, and Thursday at 8; through 2/28; $20. **Theater of the Ridiculous**, One Sheridan Square (691-2271).

WHEN WE DEAD AWAKEN—Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside. Thursday through Saturday at 8, Sunday at 3; $16; through 3/29. In rotating repertory with Jean Cocteau's *The Infernal Machine* (which see, through 2/1), directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

WIRING ELECTRA—William Lannon's backstage comedy/drama piots a scenic designer against a stubborn light man, and a duchess against a stripper; directed by Michael Hillyer. Tuesday, Wednesday, and Thursday at 8; $15; through 3/7. **Wings Theater,**the Archive, lower level, 154 Christopher Street (627-2961).

THE WIZARD OF HIP—Theater piece starring Thomas W. Jones 11 as a young black man and follows him from birth to marriage to fatherhood in his lifetime search for the meaning of 'hip;' directed by Kenny Leon. Wednesday and Thursday at 8, Friday, Saturday, and Sunday at 7, Sunday at 3; %16 to $20. **Top of the Gate**, 160 Bleecker Street (473-7270).

OFF OFF BROADWAY

ALL IN LOVE—A musical based on Richard Brinsley Sheridan's *The Rivals*, directed by Barbara Joy Spiegel, features book and lyrics by Bruce Geller and music by Jacques Urbont, choreography by Nancy Carole, showcasing the work of students from the New School. 1/28 through 2/2 at 7:30, Saturday at 2:30. FREE! At the **New School for Social Research,** 66 West Twelfth Street (688-0945).

ANTIGONE—Book, lyrics, and music by Lewis B. Flinn 111 for this all-sung adaptation of the Sophocles original and the Anouilh version of 1944, telling of the woman who defied a tradition of her society, that of leaving a traitor's body without a burial; directed by Anne Justine D'Zmura. With Michele Maika, William Broderick, G. Douglas Rayi, Joseph Mahowald, Jodi Stevens. Wednesday-Friday at 8, Saturday at 7 and 10; $10; 1/30 through 2/9. A Vocal Line Theater production at the **Theater and Dance Alliance**, 120 West Twenty-eighth Street (279-4200).

ARMS AND THE MAN—George Bernard Shaw's play, dismantling the poetic view of war and exposing it for

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THEATER

the farce Shaw believed it to be, in which a fugitive soldier finds refuge in the bedroom of the enemy's daughter; directed by David Zarko. Featured in the cast are Steven Bittrich, Keely Stanley, Marc Raphael, Dawn Saito, Tom Keough, Janeen Stevens, and Neil Martin. Wednesday through Saturday at 8, Sunday at 3; through 2/10; $10. At the **Pulse Ensemble Theater**, 870 Sixth Avenue (213-0231).

BRACE UP!—Play, based on CHekhov's *Three Sisters*, in a translation by Paul Schmidt, directed by Elizabeth LeCompte and featuring performers of the Wooster Group, plus the translator. Friday through Sunday at 8; $12; through 3/9. At **The Performing Garage,** 33 Wooster Street (966-3651).

DOUBLE BILL—Patricia Scanlon's playlets, in which she is featured: *What Is This Everything?* and *Another Cup of Coffee,* which combine metaphysical and existential philosophies examining life and traditional society; directed by David Briggs. Also in the cast are Jeff Robins and Robert Mooney. Thursday and Friday at 8, Saturday at 8 and 10:30. 2/1 through 23; $10. **Synchrocity Space**, 55 Mercer Street (925-8645).

FILTHY TALK FOR TROUBLED TIMES—Neil Labute's play, wherein six individuals reveal their most intimate fears, hopes, and regrets about their sex lives in the 90s; directed by Anthony Di Pietro. Featured in the cast are Bert Goldstein, Maureen Joyce, Jon Sperry, Michael Mazzola, and Dan Browning. Wednesday through Saturday at 8; 2/13 through 3/9; $10. **Theater 603**, 311 West Forty-third Street (765-4852).

FIRE (EMPTY YOUR CLOSETS IF YOU WANT NO FIRE)—A one-woman play, written and directed by Bina Sharif, telling of a woman who emigrates to America from India, leaving her mother behind with a promise to return. 1/31 to 2/3, at 8; $5. **Theater for the New City**, 155 First Avenue (254-1109).

FREE WILL AND WANTON LUST—Written and directed by Nicky Silver, comedy is about a mother and son and the illusions they impose upon themselves about their sexuality. Featured in the cast are Stephanie Weatherton, Chuck Coggins, Deb Snyder, Charles Derbyshire, and Debra Riessen. Wednesday through Sunday at 8; $10; 1/31 through 2/21. A Vortex production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

THE HUMAN VOICE—*(La Voix Humaine)*: This English translation of Jean Cocteau's play is performed by Rozann Milin, directed by Marcel Lidji, and tells of the last telephone call a woman receives from her lover. 2/7-9 at 8, 2/9 and 10 at 2. At **Le Studio Dramatique,** 141 West Twenty-eighth Street (866-3481).

KICKIN THE SCIENCE—A one-man show by Melvin Van Peebles, in which he dons the cap of Basic Urban Monologist and reviews his life. Monday, Thursday, Friday and Saturday at 8, Sunday at 2; $12; through 2/4. At the **Ensemble Studio Theater**, 549 West Fifty-second Street (247-3405).

LADY WINDEMERE'S FAN—Oscar Wilde's drawing-room play, performed in Cantonese with English subtitles. Saturday, 2/9 at 7, Sunday, 2/10 at 3; $6. **Pace Downtown Theater**, 3 Spruce Street (346-1715).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

A LOSS OF ROSES—William Inge's drama focusing on the relationships between a mother and son and their dear friend, Lila; directed by Linda Nelson. Thursday-Saturday at 8, Sunday at 3; $10; 1/31 to 2/3. **Theater 22,** 54 West Twenty-second Street (1/718-291-1086).

MEASURE FOR MEASURE—The Shakespeare Stage Company's presentation features Clifton Bolton, Craig Wroe, Dina Corsetti, Debra Whitfield, William Felix, Keith Suranna, Brendan Ford, Wesley Stevens, Edward Furst, T. Ryder Smith, Donald Grody, Lisa Griffith, Lewis Musser, Thom Haneline, and Tom Dale Keever. Tuesday through Saturday at 8, Sunday at 3; $10; through 2/3. At the **Westbeth Center Theater**, 151 Bank Street (741-0391).

THE MIDNIGHT CALLER—Horton Foote's play, set on the gulf coast of Texas, centers on two lost lovers who haven't the strength to defy those who oppose their marriage; directed by Anthony Di Pietro; featuring Ensemble members. 2/13, 19, 20, at 8; $8. An Art and Work Ensemble At the **Synchronicity Space Theater,** 55 Mercer Street (925-3960).

THE MISANTHROPE—Moliere's satirical drama on manners, mores, and unrequited love, translated by Richard Wilbur, directed by Eleanore Tapscott. Thursday through Saturday at 8, Sunday at 3; $10; through 2/24. At the **Westside Repertory Theater**, 252 West Eighty-first Street (874-7290).

MURDER AT MIDNIGHT—Audience participation murder mystery, written and directed by Joni and Ron Pacie. Tuesday at 8, Thursday and Friday at 11 p.m., Sunday at 10 p.m.; $25. At the **Theater East**, 211 East Sixtieth Street (838-8528).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation)*. George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can days; opening date is 2/6. At the **The Living Theater**, 272 East Third Street (979-0604).

SHATTERED SUN—*(The Reign of the Sons of Oedipus)*. Feorgia McGill and Greg Dinunzi's work, drawn from the myths surrounding the cursed sons of Oedipus, and set in a Thebes of the future. Here, two princes are forced to alternate exile with kingship. Friday through Sunday at 8; $10; 2/8-24. **Pelican Studios**, 750 Eighth Avenue (730-2030).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, where you're all invited to dine on Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWO ONE-ACTERS—Joanna M. Glass's *Canadian Gothic* and *American Modern*, directed by Brenda Lynn Bynum, and both presenting two different societies (the Canadian prairie and Urban America), drawing parallels and contrasts between them. Featured in the casts are Kathleen Vestuto, M. Cochise Anderson, James Jenner, David Fuller, Judith Jarosz. Tuesday through Saturday (1/29 through 2/3). Sunday at 3; the other dates are at 8; $10. At the **Oasis Theater**, 230 East Ninth Street (673-3706).

UNDYING LOVE—*(L'Amor, Toujours, La Mort)* Charles Horine's comedy stars George Wolf Reily and Nicola Sheara as two love-drunk paramours with an insatiable passion for sex and death; directed by George Elmer. Thursday through Saturday at 8, Sunday at 3; $12; through 2/3. At the **Westbeth Theater,** 151 Bank Street (741-0391).

WHAT THE BUTLER SAW—A revival of the late Joe Orton's 1969 classic comedy of off-color errors with mistaken identities, sexual perversions, psychological parlor games in an unusual insane asylum; directed by Barbara Scholfield. Featured in the cast are Colleen DeSalvo, Christine Zito, Andrew Greenway, Paul Todaro, Gregg Rothman, and Pete Smith. Wednesday through Saturday at 8; $10. An Independent Theater production at the **House of Candles Theater,** 99 Stanton Street (353-3088).

A WINDOW ON THE NETHER SEA—A visual theater piece on water, designed, written, and directed by Paul Clay and Lora Nelson; the sound is composed by Dan Lindy; and the performers are Joan Lunoe and Cydney Wilkes. 1/31, 2/1, 2, and 3, at 8; $10. At the **Downtown Art Company Theater,** 84 East Fourth Street (979-7362).

A WOMAN CALLED TRUTH—Patricia R. Floyd stars in Sandra Fenichel Asher's play based on the true story of Sojourner Truth, a crusader for black and women's rights, and her struggle to free herself and son from slavery; directed by Ernest Johns. Also in the cast are Jen Wolf, Kim Bey, Garnett Walters, Ricky Genero, and Doug Jewell. The musical score is comprised of American slave songs. Saturday at 8, Sunday at 2; through 2/17; $8. At the **Open Eye Theater**, 270 West Eighty-ninth Street (769-4143).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

THOMAS HART BENTON—Works on paper executed between 1920 and 1974, plus a selection of paintings from museums and private collections; through 3/2. Hirschl & Adler, 21 E. 70th St. (535-8810).

YVES BRAYER—A retrospective of landscape paintings and watercolors; through 2/28. Soufer, 1015 Madison Ave. (628-3225).

ARLESS DAY—Gouache paintings with collage cut from magazines; through 2/2. Cudahy's, 170 E. 75th St. (879-2405).

GREGORY GILLESPIE/LEONARD BASKIN—New realist paintings; through 3/2/New etchings; through 2/5. Forum, 1018 Madison Ave. (772-7666).

DAVID HELM—A sculpture installation titled "General Admission, Reservations Required" utilizing exaggerated pie charts and bar graphs painted onto large screens and suspended off the walls; through 2/2. Sculpture Center, 167 E. 69th St. (879-3500).

RICHARD KILEEN/ELEANORA OLIVETTI—Cut-out works with symbols drawn from Maori culture by a New Zealand artist/Collages of color photographs. Through 2/2. Urdang, 23 E. 74th St. (288-7004).

RAFAEL MAHDAVI/ROGER WILLIAMS—New paintings/Small steel sculptures; 1/30–2/23. Kouros, 23 E. 73rd St. (288-5888).

BRICE MARDEN—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

GEORGE MCNEIL/FAIRFIELD PORTER—New paintings based on New York City's neighborhoods/Realist paintings. Through 2/2. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

RICHARD OELZE—A retrospective of paintings and drawings by this German Surrealist; 2/1–3/9. Lafayette Parke, 58 E. 79th St. (517-5550).

STEPHEN PACE—Abstract Expressionist paintings from the 1950s; through 2/23. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—Ceramics, linoleum cuts, and works on paper; through 2/28. Kahan, 922 Madison Ave. (744-1490).

DONALD SULTAN—New sculptures that explore ideas of material, mass, and containment; through 2/9. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

LEIGH BEHNKE—Paintings and watercolors that depict multiple images of lower Manhattan; 2/2–23. Fischbach, 24 W. 57th St. (759-2345).

TOM BILLS/DAVID WILSON—New abstract sculptures that sit close to the ground, of geometric lead forms encased in molds of rust-colored steel/Small-scale paintings that are structured syntactically, using such cinematic conventions as the "story within a story." Through 2/23. Zabriskie, 724 Fith Ave. (307-7430).

ISABEL BISHOP/DEBRA BERMINGHAM—Prints and related drawings from the late 1920s through the 1980s which depict her observations of life around Union Square and portrayals of working women/Paintings of imaginary interior scenes filled with spatial ambiguities. Through 2/16. Midtown Payson, 745 Fifth Ave. (758-1900).

RICHARD CHIRIANI—A twenty-year retrospective of landscape paintings and prints; through 2/20. De Nagy, 41 W. 57th St. (421-3780).

KIM DO—Landscape paintings that take in angles of vision beyond those perceived by the human eye; through 2/2. Tatistcheff, 50 W. 57th St. (664-0907).

KIM DOMENE—Symbolic paintings by a Spanish artist; through 3/2. Lladro, 43 W. 57th St. (838-9341).

JANET FISH/CLARENCE JOHN LAUGHLIN—Recent still-life paintings/Photographs of still life from 1931–1946. Through 2/23. Miller. 41 E. 57th St. (980-5454).

GRACE HARTIGAN—A five-decade overview of abstract paintings; through 2/9. ACA, 41 E. 57th St. (644-8300).

PAUL H-O—New sculpture that meshes the organic with symbols of modern culture; through 2/2. Ross, 50 W. 57th St. (307-0400).

FREDERICK KIESLER/LEONARD STOKES—Furniture drawings by this painter, architect, poet, and set designer who died in 1965/Collages using printed images from books. Through 2/2. McCoy, 41 E. 57th St. (319-1996).

CHERYL LAEMMLE—Recent paintings; through 2/2. Dintenfass, 50 W. 57th St. (581-2268).

JENNY LEE—Sculptures that resemble spears, masks, shields, and other martial objects made with welded scrap metal; through 2/19. Herstand, 24 W. 57th St. (664-1379).

ALEXANDER LIBERMAN—New gestural paintings on circular and rectangular canvases; through 2/2. Emmerich, 41 E. 57th St. (752-0124).

JAMES MOORE—Illusionistic still-life paintings that depict tabletop groupings of fruits and vegetables in muted surroundings; through 2/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

MALCOLM MORLEY—Recent paintings and sculpture; through 3/2. Pace, 32 E. 57th St. (421-3292).

HUGH O'DONNELL—Paintings and drawings executed since 1987, when the artist moved from London to New York, of color fields divided by vertical configurations; through 2/2. Marlborough, 40 W. 57th St. (541-4900).

JOSEPH B. O'SICKEY—Impressionistic oil paintings and watercolors painted in his garden; through 2/2. Kennedy, 40 W. 57th St. (541-9600).

VICTOR PASMORE—A retrospective of paintings by this 82-year-old British artist who was a co-founder of the Euston Road School; through 2/17. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

ENRIC PLADEVALL—Abstract sculpture in copper and wood from his "Barcelona" series; through 2/9. Siegel, 24 W. 57th St. (586-0605).

RODNEY RIPPS—Recent canvases in encaustic, lead, and copper; 2/2–3/2. Del Re, 41 E. 57th St. (688-1843).

DOROTHEA ROCKBURNE—New paintings and works on paper that explore the circle and square; 1/31–3/2. Emmerich, 41 E. 57th St. (752-0124).

JAMES ROMBERGER—Pastel drawings of imagery derived from his surroundings on the Lower East Side; 2/1–27. Borgenicht, 724 Fifth Ave. (247-2111).

ROLPH SCARLETT—Paintings, watercolors, and monoprints of geometric abstractions, from the 1940s; through 2/6. Schoelkopf, 50 W. 57th St. (765-3540).

KARL SCHRAG—Paintings of Maine landscapes and portraits; through 2/6. Kraushaar, 724 Fifth Ave. (307-5730).

CHARLES SELIGER—Small-scale abstract watercolors; 2/5–3/9. Rosenfeld, 50 W. 57th St. (247-0082).

BONELL SILVERMAN—Paintings and collages in acrylic and cotton fabric on canvas; through 2/16. Ulysses, 41 E. 57th St. (754-4666).

KIMBER SMITH—Abstract paintings from the early 1960s and figurative works from the 70s. At Drake, 50 W. 57th St. (582-5930), 2/2–3/9, and Ross, 50 W. 57th St. (582-5930), 2/6–3/13.

JORGE TACLA—A new series of imaginary landscapes painted in reverse, like negatives; through 2/9. Haime, 41 E. 57th St. (888-3550).

FREDERIC MATYS THURSZ—Paintings and works on paper that serve as new entries in a "diary" that continues to document this artist's forty-year exploration of color; through 2/9. Lelong, 20 W. 57th St. (315-0470).

NIELE TORONI—An installation by this Swiss conceptual artist titled "Andata e Ritorno"; through 2/23. Goodman, 24 W. 57th St. (977-7160).

SoHo and TriBeCa

TERRY ADKINS—Sculptures made with scavenged objects; 1/31–2/23. LedisFlam, 925-2806).

SIAH ARMAJANI—Recent sculpture from his "Elements" series that comprises an assortment of structures by which a particular kind of room or domestic function can be recognized; through 2/16. Protetch, 560 Broadway (966-5454).

RICHARD ARTSCHWAGER—A retrospective of multiples; through 3/9. Alexander Editions, 476 Broome St. (925-2070).

MICHAEL AURBACH—Sculptures that parody the Western funerary tradition; through 2/16. Steinbaum, 132 Greene St. (431-4224).

PERRY BARD—An installation and drawings; through 2/23. Ihara Ludens, 568 Broadway (941-0110).

JENNIFER BARTLETT—Pastels; through 2/2. Cooper, 155 Wooster St. (674-0766).

WILLIAM BECKLEY—New work; through 2/9. Gibson, 568 Broadway (925-1192).

ANDREA BELAG/BRIGITTE ENGLER—Recent paintings by both; through 2/16. Anderson, 63 Thompson St. (431-8547), Tue.–Sat. 12–6:30, Sun. 12–5.

THERESA BERNSTEIN—Watercolors and prints from 1918–1932; through 2/23. Sragow, 67–73 Spring St. (219-1793).

LESLIE BOHNENKAMP—Paper sculptures of similarly shaped and painted anthropomorphic forms; through 2/16. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

NATALIE BOOKCHIN—An installation that borrows from children's games and domestic crafts to comment on social and political issues; through 2/9. Franklin Furnace, 112 Franklin St. (925-4671).

ROBERT BORDO—Recent paintings that depict images such as an inverted aircraft or a telephone cord against delicate watery surfaces that are layered, stenciled, and stained to create a kind of metaphorical space; through 2/2. Alexander, 59 Wooster St. (925-4338).

CARL BRONSON—Abstract paintings on aluminum and wood panels; through 2/16. Audiello, 142 Greene St. (966-8830).

EMILIE BENES BRZEZINSKI—Monumental wood sculptures; 1/31–3/9. Staib, 8 Greene St. (941-5977).

BRUNO CECCOBELLI—Paintings, sculpture, and found-object assemblages from the 1980s; through 2/9. Shainman, 560 Broadway (966-3866).

CHRYSSA—New sculpture; through 2/9. Castelli, 420 W. Broadway (431-5160).

ROBERT COLESCOTT/RICHARD HULL—New paintings that examine political, social, and economic conditions in America today/Black and white works on paper that depict complex architectural mazes with skewed pespectives and ambiguous spatial relationships. Through 2/13. Kind, 136 Greene St. (925-1200).

GORDON COOK—Landscape and still-life paintings from the artist's estate; 2/2–28. Haller, 415 W. Broadway (219-2500).

NOEL COPELAND/SANA MUSASAMA—Painted totemic sculptures constructed with wood, metal, and clay/Expressionistic painted ceramic sculptures with crevices containing birds, roots, and other organically-shaped forms. Through 2/5. Kelly, 591 Broadway (226-1660).

JOHN CURRIN AND ROBIN KAHN—Collaborative works that explore "reaction" and "response"; through 2/16. Rosen, 130 Prince St. (941-0203).

WIM DELVOYE—New sculpture by a Belgian artist; 2/2–23. Sonnabend, 420 W. Broadway (966-6160).

GIANNI DESSI—Recent paintings; through 2/2. Sperone Westwater, 142 Greene St. (431-3685).

WILLIE DOHERTY—Mural-sized photographs with text by an artist who lives in Derry, Northern Ireland; through 3/2. Cugliani, 508 Greenwich St. (966-9006).

MAURICE DUCRET/MOIRA CAMERON—A wall installation of thirty abstract works on paper/Works on paper and ceramic objects that explore the literal and graphic power of words. Through 3/2. Twining, 568 Broadway (431-1830).

SIMON EDMONDSON/DAVID MORIARTY—New paintings/Works on paper; 1/31–2/23. Beitzel, 102 Prince St. (219-2863).

VICTOR ELMALEH—New watercolors and collages; through 2/16. Staempfli, 415 W. Broadway (941-7100).

BARBARA FAHRNER—Artist books and works on paper; through 3/2. Granary Books, 568 Broadway (226-5462).

SIMON FAIBISOVICH—Large-format paintings that depict life in the U.S.S.R.; through 2/14. Kind, 136 Greene St. (925-1200).

WALTON FORD—Paintings that explore themes of 19th-century America; 2/2–27. Cutler, 593 Broadway (219-1577).

ANDREA FRASER—An installation titled "May We Help You?" in cooperation with Alan McCollum; through 2/2. American Fine Arts Co., 40 Wooster St. (941-0401).

MICHEL FRERE/MARY HAMBLETON—Recent expressionistic paintings and sculpture by a Belgian artist/New monotypes. Through 2/6. Auchincloss, 558 Broadway (966-7753).

KENJI FUJITA—Painted plywood floor sculptures and works on paper; through 2/29. Luhring Augustine, 130 Prince St. (219-9600).

SAM GLANKOFF/PETER SCHROTH—Abstract watercolors, woodcuts, and "Print-paintings" covering the years 1940–1982/Small paintings of American landscapes. Through 2/23. Munroe, 130 Prince St. (226-0040).

PAUL GRAHAM/WALTER MARTIN—Photographs of Western Europe/Drawings for various 19th-century patents; 1/31–2/23. P.P.O.W., 532 Broadway (941-8642).

ALAN GREENBERG—Two mixed-media installations that refer to Greek mythology and explore ideas of balance and justice; through 2/8. Foster Goldstrom, 560 Broadway (941-9175).

JOEL HANDORFF—Paintings of fossil fish on canvas, paper, Plexiglas, and silk; through 2/28. Weiss, 68 Laight St. (925-7313), Sat. 1–6, weekdays by appointment.

KEITH HARING/JEAN-MICHEL BASQUIAT—Paintings by both; through 2/9. Shafrazi, 130 Prince St. (274-9300).

MARK HARRIS/RAY HOLLAND—Work in collage and oil paint on canvas/Oil paintings on pieces of steel. Through 2/2. Condeso/Lawler, 76 Greene St. (219-1283).

ROHAN HARRIS—Abstract sculptures that start with wood understructures which the artist wraps with cloth, then covers with papier mache, oil paint, gel, and plaster; through 2/7. Hoffman, 429 W. Broadway (966-6676).

JAN HASHEY—New drawings in a series titled "Brown Bowls"; 2/2–23. Toll, 146 Greene St. (431-1788).

SUSAN HILLER—Mixed-media works on canvas, through 1/26, at Klagsbrun, 51 Greene St. (925-5157), and video works, through 2/2, at Hearn, 39 Wooster St. (941-7055).

ALFRED JENSEN—Diagrammatic paintings; through 2/23. Pace, 142 Greene St. (421-3292).

KOMAR & MELAMID—A maquette and other works related to their installation in the Holy Rosary Roman Catholic Church, Jersey City; through 2/16. Feldman, 31 Mercer St. (226-3232).

JOHN LAUB—Realist paintings of beaches; through 2/16. Helio, 588 Broadway (966-5156).

STEPHEN LAUB—Wall-mounted sculptures that contain historical photographs of the images on which they are based; 2/2–3/2. Wingate, 578 Broadway (966-5777).

LI LIN LEE—Paintings in enamel on wood and copper; through 3/2. Donahue, 560 Broadway (226-1111).

WILLY LENSKI—Paintings of isolated figures involved in solitary activities; through 2/23. Neo Persona, 51 Hudson St. (406-9835).

ARLENE LOVE AND LEE LIPPMAN—Two separate bodies of work by these artists who are married to eachother that relate to their travels together in Mexico. Through 2/16. Bennett Siegel, 140 W. Broadway (385-4434).

MARY LUCIER—A three-part installation titled "Asylum" consisting of an indoor garden, a rustic tool shed, and a video/machine area; through 2/23. Greenberg Wilson, 560 Broadway (966-2024).

INGE MAHN—Recent sculpture in unpainted plaster, including an installation and separate objects; through 2/6. Brown, 560 Broadway (219-1060).

BORIS MARGO—Surrealist and abstract paintings and works on paper from 1940–49, through 2/28, at Levy, 415 W. Broadway (941-0009), and cellocuts and prints, through 2/28, at Cole, 200 W. 57th St. (333-7760).

AGNES MARTIN—Paintings spanning the years 1959–1969 that chronicle Martin's departure from her bold symmetrical arrangements through her adoption of an expansive grid; 2/2–23. Boone, 417 W. Broadway (431-1818).

MATTHEW MCCASLIN—Sculpture made with found objects and construction materials; through 2/2. Newburg, 580 Broadway (219-1885).

JIM MCSHEA—Geometric abstract paintings; 1/30–2/27. Pearl, 415 W. Broadway (966-5506).

THOMAS MICHIELLI—Figurative paintings; through 2/2. Coup De Grace, 579 Broadway (431-5799).

DONALD MOFFETT/SCOTT LIFSHUTZ—A series of backlit cibatransparencies of images appropriated from sex porn videos accompanied by an activist text/Paintings that are portraits of his friends' backs. Through 2/16. Wessel O'Connor, 580 Broadway (219-9524).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

KON-SU NAM/TARLETON BLACKWELL—A multi-media installation of symbolic arrays of numbers and imagery referring to WW2/Paintings that combine advertising and mass-media imagery and comment on such issues as poverty and violence. Through 2/16. Alternative Museum, 17 White St. (966-4444).

MANUEL NERI—New carved marble sculptures that continue his exploration of the human figure; 2/2–23. Cowles, 415 W. Broadway (925-3500).

PATRICIA NIX—Painted assemblages of cupboards, drawers, and cases; through 2/9. Zarre, 379 W. Broadway (431-3456).

DENNIS OPPENHEIM—A retrospective of prints and new editions; through 2/15. Landfall Press, 584 Broadway (274-0740).

ERIC ORR/MIGUEL ANGEL RIOS—Paintings and sculpture/Totemic sculptures, wall reliefs, drawings, and maquettes. Through 2/2. Baghoomian, 555 Broadway (941-1410).

STEPHEN PACE—Four decades of watercolors; through 2/27. Perlow, 560 Broadway (941-1220).

EVAN PENNY—Monumental sculptures of fragmented heads that are evocative of museum antiquities; through 2/9. 49th Parallel, 420 W. Broadway (925-8349).

JEFF PERRONE—New ceramic works; through 2/9. Sperone Westwater, 121 Greene St. (431-3685).

SIGMAR POLKE—A retrospective of prints that details the artist's fascination with everything from Pop Art to mystical transformation; 2/2–3/2. Nolan, 560 Broadway (925-6190).

ROBERT REID—Watercolor paintings based on landscape; through 2/10. Bace, 584 Broadway (925-3989).

ANTHONY JOSEPH SALVATORE—Paintings of religious imagery by this self-taught artist; through 2/9. Cavin-Morris, 100 Hudson St. (226-3768).

JAN SAWKA—Banners; through 2/9. Dorksy, 578 Broadway (966-6170).

CHRISTINA SCHLESINGER/NORRIS EMBRY—Recent large-scale paintings of birch tree trunks that reflect the artist's desire to connect the natural landscape with the human spirit/Works on paper that depict compositions of male and female nudes. Through 2/2. Katzen, 475 Broome St. (966-4469).

ALAN SHIELDS—New paintings; 2/2–27. Cooper, 155 Wooster St. (674-0766).

ADAM SIMON—An installation of paintings based on an article in *The New York Times* about the mysterious illness of toll collectors on the Triborough Bridge; through 2/9. Fiction/nonfiction, 21 Mercer St. (941-8611).

GREGORY SMITH—Welded steel sculpture; 1/31–2/23. Bettal, 137 Duane St. (233-7824).

SOREN—Paintings inspired by a trip to the Easter Islands, by a Russian artist now living in New York; through 2/2. Rosenberg, 115 Wooster St. (431-4838).

ERIC STOTIK—Paintings of Surrealistic imagery on smashed tin cans, old money, and other found objects; through 2/9. Jamison Thomas, 588 Broadway (925-1055).

MYRON STOUT—Paintings and drawings from the artist's estate; through 1/31. Flynn, 133 Crosby St. (966-0426).

THEODORE SVENNINGSEN—Paintings; through 2/5. Sermas, 19 Greene St. (431-5743).

RIRKRIT TIRAVANIJA—An installation titled "Untitled, 1990 (Blind)"; through 2/2. Alexander, 270 Lafayette St. (941-9094).

MICHAEL VENEZIA—New oil paintings on long bars of wood, each of which is divided into three sections; through 2/9. Rubin Spangle, 395 W. Broadway (226-2161).

DAVID VON SCHLEGELL—Monochromatic oil paintings on panels; through 2/9. Viafora, 568 Broadway (925-4422).

LAWRENCE WEINER/CHRYSSA—New conceptual works titled "Dropped Stones"/New sculpture. Through 2/9. Castelli, 420 W. Broadway (431-5160).

MATTHEW WEINSTEIN—New paintings; 2/1–3/2. Postmasters, 80 Greene St. (941-5711).

ROBERT WILSON—Furniture, sculpture, paintings, and drawings; 1/26–2/23. Cooper, 155 Wooster St. (674-0766).

Other

TINA AUFIERO/PENNIE UMBRICO—Vessel-like sculptures/Paintings; 1/31–2/24. P.S. 122, 150 First Ave. (228-4150), Thu.–Sun. 12–6.

TAKA KAWACHI—New encaustic paintings of figures obscured by veils of geometric patterns; through 2/9. The Gallery, 30 Bond St. (505-9668).

JANE PIPER—Abstracted still-life paintings from 1976 to the present; through 2/23. New York Studio School, 8 W. 8th St. (673-6466), Mon.–Fri. 10–6.

ELYSSA RUNDLE—Portraits of people with AIDS in oil on canvas; through 1/31. West Side Community Center, 250 W. 100th St. (316-3031).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30. 19th and 20th-century American and European works by Bellows, Burchfield, Cassatt, Catlin, Church, Dufy, Homer, LaFarge, Prendergast, Pissarro, Sargent, others; through 2/28.

CDS—13 E. 75th St. (772-9555). Sculpture by De

Staebler, Edwards, Egan, Fonseca, Michel, Peter, Suarez; through 2/28.

CUCALON—145 E. 72nd St. (472-8741). Works by Albacete, Bluhm, Bravo, Carrington, Nevelson, Seligmann, Wegman, others; through 2/4.

GODEL—32A E. 76th St. (288-7272), Mon.–Fri. 10–6, Sat. 10–5. Late 19th-century American paintings, by Johnson, Lippincott, Moeller, Musgrave, Weeks, others; through 2/23.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Monotypes by Belag, Cyphers, Meyer, Santlofer, Stevens; 2/2–23.

HAMILTON—19 E. 71st St. (744-8976). Prints by Bochner, Le Va, Lewitt, Mangold; through 2/15.

MARBELLA—28 E. 72nd St. (288-7809). Late 19th and early 20th-century American paintings by Bierstadt, Clark, Hallowell, Rothbort, Wiggins, others; through 2/16.

MATHES—851 Madison Ave. (249-3600). European drawings, by Balthus, Degas, Gonzalez, Le Corbusier, Michel, Sironi, others; through 2/2.

SPANIERMAN—50 E. 78th St. (879-7085). Oil paintings and works on paper executed between 1860–1950, by Butler, Hassam, Homer, Hunt, Metcalf, Suydam, Tarbell, Wyeth, others; through 3/2.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). Prints from the 1980s by Spanish artists, including Chillida, Cobo, Cronica, Valdes, Villalta, others; through 3/2.

WERNER—21 E. 67th St. (988-1623). Seven volumes of the limited-edition magazine *Krater & Cloud*, with graphic work, texts, and photographs by Baselitz, Immendorf, Lupertz, Penck, others; through 2/16.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). Figurative sculpture by Barlach, Beckmann, Kadish, Lehmbruck, Weinberg; 2/1–27.

BLUM HELMAN—20 W. 57th St. (245-2888). Sculpture by Duff, Hunt, Judd, Kelly, Nauman, Oldenberg, Shapiro, Tuttle; through 2/23.

FRENCH—41 W. 57th St. (308-6440). Works by Beal, Erlebacher, Hawley, Nice, Scott, Witkin; through 2/2.

HAMMER—33 W. 57th St. (644-4400). 19th and 20th-century European paintings by Bouguereau, Hayet, Matisse, Picasso, Pissarro, Sisley, others; through 3/10.

I.B.M.—Madison Ave. and 56th St. (745-6100), Tue.–Sat. 11–6. "Japanese Archeological Ceramics, 10,500 B.C.–A.D. 1185: The Rise of a Great Tradition"; "Basel: A City of Museums"; through 2/9.

JANIS—110 W. 57th St. (586-0110). "Who Framed Modern Art or The Quantitative Life of Roger Rabbit," curated by Tricia Collins and Richard Milazzo, with works by 48 artists including Bleckner, de Kooning, Duchamp, Judd, Lemieux, O'Keeffe, Picasso, others; through 2/9.

KENT—41 E. 57th St. (980-9696). "The Times, The Chronicle & The Observer," with works from the 1960s by Artschwager, Baldessari, Celmins, Morley, Richter, Warhol, others; through 2/9.

MCCOY—41 E. 57th St. (319-1996). "Faces," with works by Bialobroda, Muller, Smith, Tetherow, Wilson; 2/5–3/9.

PACE PRINTS—32 E. 57th St. (421-3237). "The Unique Print," with works by Alexander, Andoe, Baechler, David, Gornik, Young, Wegman, others; through 2/23.

ST. ETIENNE—24 W. 57th St. (245-6734). Watercolors, drawings, and prints by Kokoschka, Klimt, Schiele; through 3/2.

SOLOMON—724 Fifth Ave. (757-7777). "Space Attitudes," curated by Neil Jenney, with paintings by Egelston, Jenney, Wegman; through 2/13.

TATISTCHEFF—50 W. 57th St. (664-0907). Landscape and figure paintings by five California artists, including Brace, Chapman, Pitcher, Sanchez, Schnitzer; 2/5–3/2.

TILTON—24 W. 57th St. (247-7480). "Forbidden Games," with works in a variey of media that explore the anxieties of childhood, by Arbus, Barney, Fischl, Kelley, Knowlton, Pondick, Smith, others; through 2/2.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Bolotowsky; through 2/23.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Reframing the Family"; "A Project"; "The Body Politic"; through 3/2.

BAER—476 Broome St. (431-4774). Works by Belcher, Carter, Golub, Lemieux, Spero, Wasow, others; through 2/2.

BERLAND HALL—579 Broadway (274-9580). Works by Campbell, Hodgkin, Keister; through 2/9.

BURGIN—130 Prince St. (219-8379). Photographic works by artists who were living in Los Angeles from 1970–75, incluidng Ader, Baldessari, Cumming, Elk, Leavitt, Ruppersberg, Wegman; 2/2–3/2.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Fischer, Hunt, Kapoor, Marioni; 1/31–3/9.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Winter '91," with drawings by Bradshaw, Evans, Goldman, Jakob, Larabee, Melamed, Nagorka, Pierson; through 2/16.

GLADSTONE—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (925-7474). Sculpture by Fabro, Flavin, Kounellis, Lewitt, Long, Merz, Nauman; 2/2–28.

GOOD—532 Broadway (941-8066). "Processing Syntax," with works by Burton, Haynes, Humphries, Kalina, Lasker, Weatherford, Zinsser, others; through 2/9.

HARRIS—383 W. Broadway (431-3600). Works by Bond, Graves, Salt, Wexler, Young; through 2/2.

HELANDER—415 W. Broadway (966-9797). Works by Jinnah, Heffernan, Morphesis; through 2/2.

INGBAR—578 Broadway (334-1100). Paintings of New York architecture by Arguimbau, Darling, Gunderson, Marcik, Rozene, others; through 2/16.

JAMISON THOMAS—588 Broadway (925-10550). The "VVV Portfolio" of 1942, with Surrealist prints and drawings by Breton, Calder, Carrington, Hare, Motherwell, Tanguy, others; through 2/9.

LENNON, WEINBERG—580 Broadway (941-0012). Works by Civera, Felber, Lucien; through 2/9.

LIGUORI—93 Grand St. (334-0190). Prints by Bruskin, Eckhart, Schuyff, Spence; through 2/28.

LORENCE-MONK—568 Broadway (431-3555). A benefit exhibition for "Children in Crisis" with artist-decorated rocking horses by Arman, Armleder, Beerman, Berlind, Chamberlain, Christo, Gober, Gillespie, Haring, Holzer, Jones, Max, Murray, Pfister, Lewitt, Scharf, Shaver, Weiner, others; through 2/2.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 2/9.

METRO PICTURES—150 Greene St. (925-8335). Works by Dunham, Kelley, Sherman; 2/2–3/2.

NERLINO—96 Greene St. (966-1661). Works by Alder, Arisman, Davis, Elam, Viscio; through 2/12.

NOSEI—100 Prince St. (431-9253). "Personal Portraits," with works by Baechler, Chia, Connelly, Duong, Galan, Milow, Smith, others; through 2/14.

PLUMB—81 Greene St. (219-2007). Works by Botts, Fowler, Georges, Hacker; through 2/2.

PRATT MANHATTAN—295 Lafayette St., Mon.–Sat. 10–5. Works by Albert, Landau, McNeil, Schucker, Wickiser; through 3/2.

RUGGIERO—72 Thompson St. (966-3711). Drawings by Bochner, Carroll, Heeks, Richter, Sisto, Twombly, others; 2/1–23.

SIKKEMA—155 Spring St. (274-1748). Works by Casebere, Egloff, Pettibone; through 2/17.

SOLO—578 Broadway (925-3599). Works that refer to the experience of sound, by Baechler, Baldessari, Bloom, Humphrey, Marclay, Simmons, others; through 3/3.

STUX—155 Spring St. (219-2243). Works by Marcaccio, Milloff, Schwartzberg, Urban; through 2/9.

STUX MODERN—155 Spring St. (219-0010). "Geometries of Color: American Post-Painterly Abstraction," with paintings by Held, Kelly, Johns, Lichtenstein, Mangold, Martin, Noland, Stella; through 3/2.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Butterfield, Crane, Gornik, Leaf, Michaux, Santore, Vath, others; through 2/23.

WEBER—142 Greene St. (966-6115). "The Political Arm," with works by Adams, Andre, Golub, Haacke, Johns, Kruger, Oldenburg, Reinhardt, others; 2/2–23.

WOLFF—560 Broadway (431-7833). "Strategies for the Next Painting," with paintings by Cohen, Fitzgerald, Korman, Lasker, Marden, Mangold, Olitski, On Kawara, Ostendarp, Powley, Reed, Richter, Row; through 2/9.

Other

CITY—2 Columbus Circle (974-1150), Mon.–Fri. 10–5:30. "Vanitas: Six Still-Life Painters," with works by Amoroso, Brazill, Crawford, Davis, Grimes, Kuegel; through 3/1.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Landscape paintings from the MetLife Collection, by Alexander, Bierck, Bowling, Crane, Ferrandini, Gornik, Greene, Hershberger, Johnson, Maguire, Pollack, Resika, Schroth; through 3/9.

MUNICIPAL ART SOCIETY—The Urban Center, 457 Madison Ave. (935-3960), 11–5 daily except Thurs. and Sun. "Adopt-A-Mural," with WPA murals by Davis, Hofmann, Turner, plus a video, a slide presentation, and photographs; through 3/6.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Works that address the cultural, racial, and sexual difficulties that minorities face in the United States, by Edison, Machida, Yong Soon Min; through 2/16.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-442-8534), Wed.–Sun. 12–5, donation. "Installation by Evan Penny"; "Drawing Time," with works by Aptekar, Daiber, Kuharic, Moriarty, Watkin; "Bedrooms," with works by Brown, Cecere, Chang, Greenfield, Maberry, Mack, Schmidt; through 3/24.

PHOTOGRAPHY

ART IN GENERAL—79 Walker St. (219-0473). "Shooting Back: Photography by and About the Homeless," with photographs taken by children living in shelters in Washington, D.C., and by Goldberg, Hubbard, Nieto del Rio, Peterson; through 2/23.

LEWIS BALTZ—Cibachrome prints from the series "Rule Without Exception (Certain Pages)"; through 2/9. Castelli Graphics, 578 Broadway (941-9855).

BRANDT—568 Broadway (431-1444). Works by Chilean photographers that appear in the recently published book *Chile From Within*; through 2/9.

BURDEN—Aperture Foundation, 20 E. 23rd St. (505-5555). "The Body in Question," with photographs by Altamura, Bruce of Los Angeles, Kruger, Lynes, Weston, Witkin, Wojnarowicz, others; through 2/28.

NEELON CRAWFORD—Large-format photographs of Antarctica; through 2/23. Witkin, 415 W. Broadway (925-5510).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4. Free.

HAROLD EDGERTON/HELEN LEVITT—Rare vintage prints from the 1930s made with his stroboscopic light that record everything from the impact of bullets, to birds in flight, to spontaneous emotions and dancers in motion/Photographs of people with their pets, shot on the streets of New York. Through 2/2. Miller, 138 Spring St. (226-1220).

DARREL ELLIS—Photographs of manipulated and distorted photographs; through 2/15. Baron/Boisante, 50 W. 57th St. (581-9191).

JUDY FISKIN—New photographs; through 2/9. Marcus, 578 Broadway (226-3200).

RUZZIE GREEN—Early black-and-white and color advertising photographs; through 2/16. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 2/3: "Between Worlds: Contemporary Mexican Photography"; "Ansel Adams: The American Wilderness." 2/1–15: "Andrea Sperling: Hand-Colored and Black-and-

White Infrared Photographs." 2/8–3/24: "Lisette Model."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. 2/1–4/7: "Contemporary French Photography 'En Liberte.' "

MARTIN KIPPENBERGER—Large-scale photographs of his paintings of icons of contemporary culture, and drawings that depict mirror images of the photographs, from a series titled "Heavy Madel"; through 2/23. Pace/MacGill, 32 E. 57th St. (759-7999).

MIDTOWN Y—344 E. 14th St. (674-7200), Mon.–Thu. 12–8, Sun. and Fri. 12–4, closed Sat. Photographs by Brown, Casella, Salinger; through 2/10.

MIN/LOWINSKY—584 Broadway (226-5442). European photographs of the 1850s by Baldus, Cuvelier, de Clerq, Greene, Langlois, Murray, Robert, Tripe, others; through 2/28.

LISETTE MODEL—Vintage photographs; through 2/16. Van Eck, 420 W. Broadway (219-0717).

ANDREA MODICA—Platinum palladium portraits of children and adolescents; 1/30–2/23. Lieberman & Saul, 155 Spring St. (431-0747).

ANDREW MOORE—Large scroll-like photographs that incorporate numerous images; through 2/9. Borden, 560 Broadway (431-0166).

NEIKRUG—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. "The Color Spectrum," with works by Baker, Bullaty, Gregory, I. Lawrence, T. Lawrence, Lomeo, Tepfer, Saiz, Yamamoto; through 3/2.

JUDITH JOY ROSS—Black-and-white portraits and other photographs that comprise four different series, executed between 1982–1990, all taken with an 8 x 10 camera; through 2/16. Danziger, 415 W. Broadway (226-0056).

JOYCE TENNESON—Photographs of figures and still life; through 2/9. Fendrick, 568 Broadway (966-2820).

MARKE DARYL WEBB—Photographs that depict all types of Texans, from black basketball players, to American Indians, to punk adolescents; through 3/9. Opsis, 561 Broadway (966-8881).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 2/1 and 2/2 at 11: Ralf-Ralf in a Work-in-Progress. $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: "Jane Kaufman: Quilted Pieces."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/7: "Behind the Scenes." Through 4/29: "Manifest Destiny."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/17: "Romance of the Taj Mahal."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Reinstallation of Himalayan and Southeast Asian Arts . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 2/24: "Mondo Materialis."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 2/10: "Tokens of Affection: The Portrait Miniature in America." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 2/3: "Be Merry & Wise: The Early Development of English Children's Books." Through 2/17: "The Spanish Forger: A Master of 19th-Century Medievalism."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: "The Cutting Edge: Contemporary American Folk Art." Through 3/3: "Painters of Record: William Murray and His School."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/10: "Another Face: Mexican Masks from El Museo Del Barrio's Collection." Through 3/15: "The International Art Show for the End of World Hunger."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 2/19: "Gifts of the Associates: 1975–1990." Through 3/19: "Artist's Choice: Chuck Close, Head-On the Modern Portrait." Through 2/28: "Projects: Dennis Adams." 2/1–3/19: "Projects: Stuart Klipper."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 2/3: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." 2/5–2/16/92: "The Artistic New York of Louis Comfort Tiffany."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "The Drawings of Henry Fuseli." Through 3/24: "Eastman Johnson: The Cranberry Harvest, Island of Nantucket."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 2/3: "Rhetorical Image."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: "Art What Thou Eat: Images of Food in American Art."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. "Building the New York Public Library." Through 4/13: "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing." Through 2/2: "Yosemite Valley: Photography's Landscape." Through 3/2: "On Paper: The History of an Art."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/10: "David Hammons"; "Lewis Baltz: *Rule Without Exception*"; "Robert Price"; "Three Artists from Bohemia: Art Against False Consciousness"; "Out of Site: Site-Specific Works in Non-Exhibition Spaces Throughout P.S. 1," by Artschwager, Nonas, Sheehan, others.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 3/2: "Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel." Through 2/11: "1990 Queens Invitational Exhibition."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/20: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 2/16: "Early/Later: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/2 at 10 a.m. and 2: "Fine English Furniture, Objects of Art, and Chinese Export Porcelain." On view from On view from 1/26.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale 2/13.

DOYLE—175 E. 87th St. (427-2730). Next sale 2/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/30 at 2, 1/31 at 10:15 a.m. and 2, 2/1 and 2/2 at 2:"Important Americana, Including Silver, Furniture, Folk Art, Quilts, Paintings, and Prints." On view from 1/26. 2/1 at 10:15 a.m.: "Important American Furniture and Related Decorative Arts and Property of the Rosen Family." On view from 1/26. 2/2 at 10:15 a.m.: "American Folk Art." On view from 1/26.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 30

BOSTON SYMPHONY, Seiji Ozawa conductor; violinist Midori. Wieniawski's Violin Concerto; Strauss's *An Alpine Symphony*. Carnegie Hall at 8. $16–$42.

LUCIANO PAVAROTTI AND FRIENDS—Avery Fisher Hall at 8. Sold out (televised on Ch. 13).

ORION STRING QUARTET, with pianist Joseph Kalichstein, violinist Jaime Laredo. Mendelssohn, Bartok, Chausson. 92nd Street Y at 8. $17.50, $20. Same program Tue., 1/29.

VILLA-LOBOS ORCHESTRA (debut), Alfred Heller conductor; bassoonist Wendy Kemp. Bach's "Brandenburg" Concerto No. 2; Haydn's Symphony No. 31, "Horn Signal"; Villa-Lobos's *Ciranda da Sete Notas;* Schubert's Symphony No. 5. Church of the Heavenly Rest, Fifth Ave. and 90th St. (427-5103), at 8:15. $15.

GUITAR AMONG OTHERS—Violinist Laura McGinnis, violist Stephanie Fricker, cellist David Heiss, guitarist Winslow Browning. Vivaldi, Handel-Halvorsen, Gnattali, Paganini. St. Luke in the Fields, Hudson at Grove Sts. (718-788-1988), at 8. $10; in advance, $8.

CHUCK MUSONE, pianist. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

CARLA TRYNCHUK, violinist/**ELLEN BRASLASKY,** pianist. Music of Beethoven, Schubert, Prokofiev, Kreisler. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

TIAN JIANG, pianist. Federal Hall, 26 Wall St., at 12:30 Free.

ANTON MACHLEDER, classical-guitarist. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

JUILLIARD CONCERT—Music for organ. Alice Tully Hall at 1. Free.

Thursday, January 31

NEW YORK PHILHARMONIC, Zubin Mehta conductor; Westminster Symphonic Choir, soprano Ruth Ann Swenson, mezzo-soprano Susanne Mentzer, tenor Vinson Cole. Mozart Bicentennial program: Symphony No 1; Symphony No. 41, "Jupiter"; *Davidde Penitente*. Avery Fisher Hall at 8. $10–$43. Note: Open rehearsal Thur. at 9:45 a.m.; $5.

CONCERT ROYAL BAROQUE ORCHESTRA, James Richman conductor; soprano Christine Brandes. "On Original Instruments—London Entertainments 1690–1770)." Music from Purcell's *Abdelazer, or The Moor's Revenge;* excerpts from Gay-Pepusch's *The Beggar's Opera;* J.C. Bach's "Songs for the Vauxhall Pleasure Gardens"; Handel's *Concerti Grossi* Op. 3 No. 2 and Op. 6 No. 6. Merkin Concert Hall at 8. $15.

BOSTON SYMPHONY—See 1/30.

CONCORDIA, A CHAMBER SYMPHONY, Marin Alsop conductor; saxophonist Gerry Mulligan. Works by Hass, Mulligan, Deak (world premieres); also by Freedman, Corigliano. Alice Tully Hall at 8. $15–$25.

TOKYO STRING QUARTET, with violist Masao Kawasaki. Beethoven, Takemitsu, Brahms. Metropolitan Museum at 8. $18.

SCHUBERT BIRTHDAY SERENADE—Baritone Nathaniel Watson, pianist Ophra Yerushalmi, guest instrumentalists. Five Schubert songs; Liszt transcriptions of four Schubert songs; the "Wanderer" Fantasy; the "Trout" Quintet. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $12.

MANNES COLLEGE ORCHESTRA, Michael Charry conductor; pianist Gideon Rubin. Debussy's Prelude *Afternoon of a Faun;* Grieg's Piano Concerto; Brahms's Symphony No. 3. Symphony Space at 8. Free.

JOHN ZORN SOUNDTRACK RETROPSPECTIVE—Music by North, Zorn, others. Performers include Mark Ribot, Anthony Coleman, Wayne Horvitz, others. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $12.

PHILIP BUSH, pianist/**DORA OHRENSTEIN,** soprano. "Village Variations": Music by Ives, including the Piano Sonata No. 2. Renee Weiler Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

WEIGHTS & MEASURES—Percussionists Andrew Cyrille and Michael Carvin. CAMI Hall, 165 W. 57th St. (397-6900), at 7:30. $10.

YOSIF FEIGELSON, cellist/**MARK PAKMAN,** pianist. Music by Rachmaninoff, Shostakovich. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

CLARISSA HOWELL, cellist/**BRADLEY PFALLER,** pianist. Lincoln Center Library at 4. Free.

JUILLIARD LIEDERABEND—Singers and accompanists. Paul Recital Hall, 144 W. 66th St., at 6. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Eriko Sato; cellist Warren Lash, guitarist David Starobin, violist Steven Tenenbom. . Boccherini, Regondi, Barber. Fulton Ferry, Brooklyn (718-624-4061), at 7:30. $15.

Friday, February 1

BOSTON SYMPHONY—Avery Fisher Hall at 8. Sold out.

NEW CHAMBER ORCHESTRA OF NEW YORK, Gisele Ben-Dor conductor; Villa Victoria Walsh Academy Choir; winners of the Enrico Caruso Competition USA. "Salute to Italy and the Americas"; benefit for Inter-Cities Performing Arts. Carnegie Hall at 8. (201-863-4211). $15–$75.

ELIOT FISK, guitarist/**PAULA ROBISON,** flutist. Works by Haydn, Villa-Lobos, Kirchner, Giuliani, Rochberg (world premiere), Piazzolla. Weill Recital Hall at Carnegie Hall at 8. $15.

AN EVENING OF ORGAN MUSIC—Mozart Bicentennial program. Juilliard students. Alice Tully Hall at 8. Free; tickets required (874-7515).

NEW YORK PHILHARMONIC—See 1/31. Today at 2.

JOSEPH SILVERSTEIN, violinist, with pianist Jonathan Feldman. 30th-anniversary recital: works by Schubert, Bach, Harbison (N.Y. premiere), Paganini, Elgar, Wieniawski. Metropolitan Museum at 8. $10.

MANHATTAN SYMPHONY, Christopher Zimmerman conductor; pianist Chin-Chuan Chang. Strauss's *Don Juan;* Bartok's Piano Concerto No. 3; Sibelius's Symphony No. 4. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

JOHN ZORN SOUNDTRACK RETROSPECTIVE—See 1/31.

MADELINE FRANK, violist. Lincoln Center Library at 4. Free.

FIRST FRIDAYS—Amit Chatterjee, sitar, and Badal Roy, tabla, in Indian classical music; John Cohen and old-time country sounds; Peruvian-African music by Afro-Andes; others. Ethnic Folk Arts Center, 179 Varick St., south of Houston (691-9510), at 7:30. $5.

"FRIDA"—Act I, concert version; a new music theater work based on the life and work of the Mexican painter Frida Kahlo. By Hilary Blecher (who also directs), Migdalia Cruz, Robert Xavier Rodriguez. The Arts at St. Ann's, Clinton and Montague Sts., Brooklyn Heights (718-858- 2424), at 8. $12.

JAZZ FESTIVAL—Curtis High School Jazz Band, Paul Tooker director; trombonist Randy Andos. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. Donations benefit performing arts at the school.

Saturday, February 2

BOSTON POPS ORCHESTRA, John Williams conductor. Music of Williams, Bernstein, Bernstein-Ramin, Bernstein-Kostel, Ellington, Ellington-Hayman, others. Carnegie Hall at 8. $13–$60.

OLEH KRYSA, violinist, with pianist Mykola Suk, violinist Naoko Tanaka, and a student violin ensemble. Works by Beethoven, Berio, Virko Baley (world premiere). Alice Tully Hall at 8. $12, $15.

NEW YORK PHILHARMONIC—See 1/31.

GUARNERI STRING QUARTET, with oboist Matthew Dine. Music of Mozart, Mendelssohn, Bartok. Metropolitan Museum at 8. $18, stage seats only.

YALE MUSIC SPECTRUM—Mozart Bicentennial program. Merkin Concert Hall at 8. $10.

YOSIF FEIGELSON, cellist/**MARK PAKMAN,** pianist. Music of Rachmaninoff, Golovin (U.S. premiere), Shostakovich. 92nd Street Y at 8. $10, $12.50.

VIVALDI TRAVELLING CIRCUS, Gene Forrell conductor; pianist Marta Felcman. J.C. Bach, Barber, Vivaldi, Bartok, Mozart. Congregation B'nai Jeshurun 166th-anniversary concert, at 257 W. 88th St., at 8. $15.

MASTERS OF TRADITIONAL INSTRUMENTS—Music From Japan: composers Hozan Yamamoto, *shakuhachi,* and Tadao Sawai, *koto*. Traditional music and new works by Sawai and Yamamoto. Asia Society, Park Ave. at 70th St. (674-4587), at 5. $12.

GREGG SMITH SINGERS—"Commissions": Works commssioned by the group or "written for love," by Schuman, Shearer, Najera, Jergenson, Hawley, Talma, Porterfield (world premiere), Smith. St. Peter's Church, Lexington Ave. and 54th St., at 8. $15.

YUNHA HWANG, pianist. Weill Recital Hall at Carnegie Hall at 5:30.

ANDREW BOLOTOWSKY, flutist/**SUSAN SOBOLEWSKI,** pianist. Music by Beethoven. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

SERGEI MATUSEWITCH, accordionist. Transcriptions of works by Bach, Frosini, Espejo, Matusewitch, Chopin, others. Lincoln Center Library at 2:30. Free.

"THE BIRTH OF 'RHAPSODY IN BLUE' "—Re-creation of Paul Whiteman's 1924 concert that introduced Gershwin's work; Maurice Peress conducts an all-star jazz band; pianists Ivan Davis, Steven Harlos. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $13–$17.

"FRIDA"—See 2/1.

JAZZ FESTIVAL—See 2/1. Tonight at 7 and 9:30: the Frank Morgan Quartet. $12.

Sunday, February 3

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; violinist Kyung Wha Chung. Schwantner's *Aftertones of Infinity;* Barber's Violin Concerto, Op. 14; Mussorgsky's *Pictures at an Exhibition,* composite orchestral version. Carnegie Hall at 8. $12–$27.

BARBARA HENDRICKS, soprano, with pianist Staffan Scheja. Music of Schubert, Wolf, Faure, Dvorak. Alice Tully Hall at 3. $20.

JOSHUA BELL, violinist/**STEPHEN HOUGH,** pianist. Brahms, Schubert, Part, Grieg. Tully at 7:30. $20.

MICHELLE MAKARSKI, violinist, with pianist Brent McMunn, violinist Ronald Copes. Music by Poulenc, Harbison, Anthony Davis (world premiere), Hartke (N.Y. premiere), Faure. Carnegie Hall at 2. $7–$25.

ENSEMBLE FOR VIENNESE MUSIC—NEW YORK, Hobart Earle conductor. Music by Richard Dumser (U.S. premiere), Korngold, Zemlinsky, Schwertsik. Merkin Concert Hall at 8. $15.

FRANK MORANA, pianist. Bach program.Merkin Concert Hall at 4. $15.

BLANCA URIBE, pianist. Albeniz's *Iberia,* complete. 92nd Street Y at 3. $10, $12.50.

MARIA ASTERIADOU, pianist. Mozart, Schubert, Liszt, Ravel, Hadzidakis. Weill Recital Hall at 5:30. $12.

SI-YO MUSIC SOCIETY—Soprano Benita Valente, with instrumentalists. Mozart's Piano Concerto with String Quartet, K.V. 414, and songs for soprano; songs by Brahms; Mozart's Quintet in g, K.V. 516. Pace Downtown Theater, Schimmel Center, Spruce St. and Park Row (346-1715), at 3. $6.

POMERIUM MUSICES, Alexander Blachly director; viola da gambist Mary Anne Ballard, organist Webb Wiggins. Bach and J.M. Bach. Christ Church, Park Ave. and 60th St. (316-3953), at 7:30. $10.

MUSIC AMICI—Schumann, Poulenc, Prokofiev. Madison Avenue Presbyterian Church, 73rd St., at 4. $5.

ANTHONY NEWMAN, organist. Music of Bach, 1717–1723, including preludes and fugues. Church of the Holy Trinity, 316 E. 88th St., at 5. $10.

SONGS BY LYNA—With percussionist Bob Muller, cellist Mark Stewart. St. Mark's Church, Second Ave. and 10th St., at 3. $7.

ST. PETER'S CHURCH—At 5, Jazz Mass, with Eddie Bonnemere, JESU Choir, Orchestra; offering. At 7, Tito Puente, in a benefit concert for Puerto Rican Children; donation. Lexington Ave. and 54th St.

JOSEPH C. DAVIS, carillonneur. Riverside Church, the Drive at 122nd St., at 3. Free.

NEW YORK YOUNG MUSICIANS' ENSEMBLE—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

SHANGHAI QUARTET—Haydn, Zhou Long, Beethoven, Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 2. $16–$20.

BRONX ARTS ENSEMBLE CHAMBER ORCHESTRA, Yehuda Gilad conductor. Bernard, Mozart, John Freeman, R. Strauss. Fordham Church, Bronx Rose Hill Campus at Southern Blvd. (549-1899), at 2. $12.50.

REGINA OPERA COMPANY—Arias, ensembles, and songs in several languages. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555), at 4. $5.

BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTRA, Steven Levy conductor; flutist Vernon Smith. Works of Rossini, Bach, Elgar, Mendelssohn. Flatbush-Tompkins Building Concert Hall, E. 18th St. and Dorchester Rd., Brooklyn, at 3:15. $7.

STEVEN LUBIN, pianoforte. Works of Mozart, Haydn, Chopin. Wave Hill, W. 249th St. and Independence Ave., Bronx (549-3200), at 3. $10.

GLEN CAMPBELL'S GOODTIME HOUR REVISITED—With guests Jim Stafford, John Hartford, Nicolette Larson, the Jeff Dayton Band. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 2. $14.50–$17.50.

RICHARD ALSTON, pianist. BACA Program honoring Black History Month. Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

BARGEMUSIC—See 1/31. Today at 4.

"FRIDA"—See 2/1.

Monday, February 4

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor. Berlioz's *Le Corsaire* Overture; Elgar's *Enigma Variations;* Terry Riley's *The Jade Palace Orchestral Dances* (world premiere). Carnegie Hall at 8. $24, $27.

NEIL YOUNG & CRAZY HORSE—MSG at 8. $22.50.

MOZART AND MORE—First in a Mozart Bicentennial series, with singers and instrumentalists. Mozart, Bach, Franck, Rachmaninoff, Strauss, others. St. George's Episcopal Church, 209 E. 16th St., at 8. $10.

ARTUR BALSAM, pianist/**MUSIC PROJECT**—In celebration of Balsam's 85th birthday and a benefit for the Music Project. Works of Beethoven, Dvorak, Piston. New York Society for Ethical Culture, 2 W. 64th St. (222-9190), at 8. $18.

ANGELS AND DEMONS—Composer-violinist Laura Seaton, in four new works. With the Soldier String Quartet and Framework, with cellist Erik Friedlander, drummer-percussionist Kevin Norton. "Bands on the Run" at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

NEW YORK CHAMBER SINFONIA, Glen Cortese composer-conductor. Music includes world premieres by Cortese. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

MANNES CHAMBER ENSEMBLE—Music of Ben-Zion Orgad (world premiere), Haydn, Mozart. Mannes College of Music, 150 W. 85th St., at 8. Free.

CHELSEA CHAMBER ENSEMBLE—N.Y. premiere of version of Brahms's Serenade No. 1 in D, Op. 11. St. Paul's, Broadway and Fulton St., at noon. Free.

SEDAT SACEK, oboist/**CHRISTOPHER LICCARDO,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

PYRAMYD—Music and dance of Africa. Program for Black History Month. Cultural Affairs Department, 2 Columbus Circle, at 12:30. Free.

JOY IN SINGING—Paul Sperry conductor. Lincoln Center Library at 6. Free.

Tuesday, February 5

PHILADELPHIA ORCHESTRA, Wolfgang Sawallisch conductor; cellist Natalia Gutman. Dvorak, Beethoven. Carnegie Hall at 8. Remaining tickets, box office.

CLARION CONCERTS, Newell Jenkins director. Music for wind band by Mozart and his contemporaries Franz Krommer, Peter Winter, Joseph Starzer. Merkin Concert Hall at 8. $15.

KEVIN McMILLAN, baritone (N.Y. recital debut), with pianist Warren Jones. Schubert's *Die Schone Mullerin.* 92nd Street Y at 8. $10, $12.50.

LESLIE PARNAS, cellist/**SEYMOUR LIPKIN,** pianist. Beethoven, Kabalevsky, Hindemith, Shostakovich. Weill Recital Hall at Carnegie Hall at 8. $8, $12.

JUILLIARD CONCERT—Chamber music. Alice Tully Hall at 8. Free; tickets required (874-7515).

CHRISTOPHER JOHN GILLESPIE, pianist (N.Y. recital debut). "I Like a Gershwin Tune, How About You?" Music of Bach, Brubeck, Gershwin. Pace Downtown Theater, 3 Spruce St. (346-1715), at 8. $10.

MARY GOULD, soprano, with guest artists. Arias, art songs, and selections from music theater, by Romberg, Thomas, Poulenc, Kern, Sondheim, others. Auditorium, New York Blood Center, 310 E. 67th St. (633-9812), at 7:30. Contribution.

ANGELS AND DEMONS—See 2/4.

JUDITH MOEN, soprano, with pianist Drake Ogilvie. Songs by Schubert, Mozart, Wolf. St. Bartholomew's Church Chapel, Park Ave. and 50th St. (751-1616), at 6. $5.

MARIAN NAJARIAN LAIR, mezzo-soprano/**RICHARD DUNCAN,** pianist. Songs by Purcell, Poulenc, Rossini, Copland, and hymns and songs of Armenia. Trinity Church, Broadway at Wall St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 1/28 at 8: Strauss's *Die Fledermaus,* Rudel conducting; Coburn, Kilduff, Dernesch, Rosenshein, Best, Jerusalem, Brendel, Berry, DeLuise. 1/29 at 8: Mozart's *Don Giovanni,* Levine conducting; Studer, Schuman, Upshaw, Blochwitz, Hampson, Plishka, De Carolis, Moll. 1/30 at 8: Mozart's *Die Zauberflote,* Levine conducting; Battle, Serra, Araiza, Malis, Brendel, Moll, Kilduff, Zednik. 1/31 at 8: Beethoven's *Fidelio,* Perick conducting; Connell, Helen Donath (debut), Lakes, Kaasch, Hartmut Welker (debut), Moll, Andreas Schmidt (debut). 2/1 at 8: *Die Fledermaus;* same as 1/28, except MacNeil for Rosenshein, Velis for Best, Mazura for Berry. 2/2 at 1: *Don Giovanni;* same as 1/29 (broadcast, WQXR). 2/2 at 8: *Die Zauberflote;* same as 1/30, except Hemm for Malis, Schmidt for Brendel. 2/4 at 8: *Fidelio;* same as 1/31.

Other

FAUST, by Gounod. Brooklyn Lyric Opera'a Opera Showcase Theatre in Manhattan. Hirsch Hall, Temple Ansche Chesed, 100th St. and West End Ave. (718-837-1176). 2/2, 9 at 8; 2/3, 10 at 3. $10.

TRANSFORMATIONS, by Conrad Susa. An "entertainment," text from Anne Sexton's book. Brooklyn College Opera Theater, Richard Barrett director. Brooklyn Center, Flatbush and Nostrand Aves. (718-434-1900). 1/31, 2/1, 2 at 8; 2/3 at 2. $10.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/24. Tickets, $7–$50. 1/29 at 8: *La Source, Prodigal Son, The Concert.* 1/30 at 8: *Swan Lake, Ecstatic Orange, Tchaikovsky Suite No. 3.* 1/31 at 8, Robbins program: *Mother Goose, Dances at a Gathering, The Concert.* 2/1 at 8: *Square Dance, The Cage, Valse-Fantaisie, I'm Old-Fashioned.* 2/2 at 2: *Jewels.* 2/2 at 8: *Jewels.* 2/3 at 1: *Mother Goose, Prodigal Son, Tchaikovsky Suite No. 3.* 2/3 at 7: *Swan Lake, Mozartiana, The Concert.*

Feld Ballets/NY

JOYCE THEATER—1/29–3/10. Tickets, $27. 1/29 at 7: Opening Gala benefit (777-7710). 1/30, 2/1 at 8; 2/3 at 7:30: *Consort; Embraced Waltzes; Common Ground* (premiere). 1/31, 2/5 at 8: *Meadowlark, At Midnight, Intermezzo No. 1.* 2/2 at 8, 2/3 at 2: *Meadowlark; Charmed Lives; Ion* (premiere), a solo; *The Jig Is Up.*

Desrosiers Dance Theatre

CITY CENTER THEATER—1/29–2/3. Tickets, $15–$35. The U.S. premiere of Robert Desrosieres's *Incognito,* an evening-long work. 1/29 at 7:30; 1/30, 31, 2/1 at at 8; 2/2 at 2 and 8; 2/3 at 3.

Other

CAROL FONDA & COMPANY—Premiere of *Point of Departure: A Fantasy About Reality.* Dia Center for the Arts, 155 Mercer St. (431-3364). 1/31, 2/1 at 8. $10.

COLLOQUIUM CONTEMPORARY DANCE COMPANY—"Winter Preview": repertoire and new works by Gotheiner, Mussman, others. 552 Broadway, second floor (727-0784). 2/1, 2 at 8. $10.

DOUG ELKINS DANCE COMPANY—"The Incessant Recycling of Images": two premieres. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/31–2/2, 2/7–9 at 8; 2/3, 10 at 3. $12.

FESTIVAL OF INDONESIA—*Topeng cirebon,* or "masked dance," of West Java. Miller Theater, Broadway and 116th St. (854-7799). 2/3 at 7. $20, $25.

JOSE GRECO SPANISH DANCE COMPANY—Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222). 2/2 at 8; 2/3 at 2. $15, $20.

ODADAA!—Dance and music from the Ga tribe of Ghana. Symphony Space. 2/2 at 8. $15.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.—Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E)** **AE, MC.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)**
AE, CB, DC, MC, V.

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)**
AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.—Sat. 6–midnight, Sun. 5–10. **(M–E)**
AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Jazz nightly. **(M)**
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)**
AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)**
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)**
AE, CB, DC, MC, V.

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)**
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)**
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)**
AE, CB, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)**
AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.

to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St. (246-6513). Casual. American. Spcls: prime ribs of beef, veal chop, broiled swordfish steak, Caesar salad. Res. sug. L daily 11:30 a.m.–3. D daily 3–midnight. Free D parking. Private parties for 125. **(M)** **AE, CB, DC MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 100–125. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

POMAIRE—371 W. 46th St. (956-3055). Casual. Chilean. Spcls: pastel di choclo, cazuela de ave, sopa marenere. Res. sug. L Tue.–Fri. noon–6. D Tue.–Thu. 6–10, Fri.–Sat. to midnight, Sun. 2–10. Ent. Fri.–Sat. from 9. Closed Mon. **(I–M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jackct required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Casual. Russian. Spcls: chicken Kiev, koulibiak, blini imperial, veal pojarski. Res. sug. L Tue.–Sat. noon–3. D daily 5–midnight. Ent. nightly from 7. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–

Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

OLIVER'S—33 E. 60th St. (935-8722). Casual. British. Spcls: shepherd's pie, Oliver's fish and chips, roast prime ribs of beef with Yorkshire pudding. L Mon.–Sat. 11:30–4. Br Sun. noon–4. D Mon.–Sat. 4–11, Sun. to 9. **(I-M)** **AE, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). *Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe.* Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Sat. 11:45 a.m.–2:30. D Mon.–Sun. 5:45–11. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques *julienne, caneton rôti aux pommes sauce citron.* Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–

SOLUTIONS TO LAST WEEK'S PUZZLES

■	S	Q	U	A	R	E	B	A	S	H	I	N	G	■
C	■	U	■	S	■	S	■	G	■	A	■	A	■	L
H	E	A	D	S	T	O	N	E	■	C	O	M	M	A
A	■	D	■	A	■	T	■	N	■	K	■	E	■	N
T	A	R	I	M	■	E	C	C	E	N	T	R	I	C
E	■	I	■	■	■	R	■	Y	■	E	■	■	■	E
A	L	L	E	R	G	I	C	■	N	Y	L	O	N	S
U	■	L	■	E	■	C	■	S	■	E	■	R	■	E
B	R	E	A	S	T	■	F	E	L	D	S	P	A	R
R	■	■	■	E	■	G	■	A	■	■	■	H	■	G
I	M	P	A	T	I	E	N	T	■	D	R	A	K	E
A	■	I	■	T	■	E	■	R	■	O	■	N	■	A
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A	V	E	R	A	G	E	■	H	A	V	E	N	■	A	C	Q	U	I	R	E
R	E	L	I	V	E	D	■	E	L	I	D	E	■	M	O	U	R	N	E	R
F	R	I	G	A	T	E	■	L	A	R	D	S	■	B	O	O	S	T	E	R
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PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: steamed and grilled fresh fish, veal Verona, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on Caesar salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 8 a.m.–5:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY EDNA LAROCHE

BLACK HISTORY MONTH—All sorts of African-American historical activities are planned for the month of February, beginning with the **Dejeli Ensemble** at the American Museum of Natural History, Central Park West at 79th St. (769-5315). They will present stories and poetry on 2/2, 3 at 1:30, 2:30, and 3:30. There's also a slide lecture planned on the art of the Yoruba and Akan peoples of Nigeria and Ghana. In *Little Davis* at the Henry Kaufman Theater in the Charles A. Dana Education Wing on 2/3 at 2 and 4, the Brewery Puppet Troupe presents the story of a young man's search for his musical roots. Museum admission . . .At the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034), 2/3 at 10:30 a.m., a free symposium entitled **Works in Progress.** Photographers Sulaiman Ellison, Marilyn Nance, and John Connors will show samples of their works and discuss the careers they've chosen. At 1, a panel of independent photographers discuss their responsibilities as visual communicators within the community . . .The New School for Social Research is launching a special course this spring: **On the Real Side: Black American Humor From Slavery to Richard Pryor.** The four-session course begins on 2/4 at 8 and cast members from the Lincoln Center production of *Mule Bone* will participate. 66 W. 12th St. (741-5630). $12 per session; $40 for all four, pre-register.

BEYOND LICKING ENVELOPES: VOLUNTEER OPTIONS—Eight volunteer organizations helping crime victims, kids with AIDS, the homeless, and others will speak on their activities and plans for the various agencies. 1/31 at 6, New School for Social Research, 66 W. 12th St. (779-3016). Free.

LANGSTON HUGHES—An array of celebrations on the 89th anniversary of the author's birth. The **Schomburg Center** hosts a weekend of activity beginning on 2/1 at 8. A concert with poetry, song, and dance featuring Avery Brooks, Betty Carter and Trio, Forces of Nature Dance Co. and others. Aaron Davis Hall at City College of New York, 134th St. and Convent Ave. On 2/2, noon–5, a symposium on the Langston Hughes legacy. Schomburg Center, 515 Malcom X Boulevard. Then at 7:30 (on 2/2), a poets' tribute at the Center. For reservations, call 491-2265; $35–$50 tickets are limited to two per event . . .During *Sunday Evening Colloquia* at the Vivian Beaumont Theater in **Lincoln Center** on 2/3, Mr. Hughes's biographer, Arnold Rampersad, hosts an evening of performances in honor of the writer. $10.

CHINESE NEW YEAR CELEBRATION—The Red Silk Dancers plan **Street Dances of the Chinese New Year** on 2/1 at 7:30. Province dances include a flower-drum lantern dance from Anhui and *Spring Rain* from Fujian. Henry Street Settlement, 466 Grand Street (598-0400). $2, $3.

BENEFITS—A special screening of Jonathan Demme's latest film **The Silence of the Lambs** will be held on 1/30 at 7:30 to benefit the Wooster Group, which has collaborated on the development and production of theatre pieces for fifteen years. Following the screening, a reception hosted by Willem Dafoe will be held at the Limelight, 660 Sixth Ave. To reserve tickets for the screening at the Festival Theater, 6 W. 57th St., call 966-3651. $50, $100 . . .A black-tie fantasy auction is being held at Stringfellow's, 35 E. 21st St., on 1/30 at 7:30 by **The Young Professionals of the American Friends of Tel Aviv University.** On the auction block: A weekend for eight in Vermont and dates with various New York celebrities. Tickets are $60 per person and proceeds will benefit the Adopt-a-Student Endowment Fund at the Rubin Academy of Music at Tel Aviv University. For more information, call the Young Professionals at 687-5651 . . .For three nights starting 1/31 through 2/2, **Performance Space 122** will present shows with over 50 performers, dancers, musicians, actors, writers, and visual artists in a benefit marathon. 150 First Ave. (477-5288); $20–$100 . . .**Theater for the New City** is bringing back many of its artists whose earlier works originated at TNC (254-1109). At Cooper Union's Great Hall, 7 E. 7th St., on 1/29 at 8, Philip Glass, Paul Zaloom, Reno, the Talking Band, and many others will gather to help the theater celebrate its 21st season and the new cultural center at First Ave. at Tenth St. $25, $30 . . .Here's the event all soap opera fans have been waiting for: The **Soap Opera Bowl-A-Thon!** Actors from *One Life to Live, As the World Turns, All My Children, Loving,* and *Guiding Light* will join on 2/3, from noon–3, at Bowlmor Lanes, 110 University Pl., to bowl for the Manhattan Class Company, a new theater company. Tickets are $25 to watch and $65 to participate; just call 239-9033.

LECTURES—The New York Historical Society's *Why History* series tackles **Race and Class in New York City** on 2/5 at 7:30. Cornel West, Professor of Religion and former director of Afro-American Studies at Princeton University is the guest speaker. 170 Central Park West (873-3400). Free . . .Greenwich Village's history of performace is explored in Dr. Brooks McNamara's lecture **Something Glorious: Greenwich Village and the Theatre** on 2/3 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Museum admission . . .Recreational athletes suffer some of the same injuries as professionals and because of this, arthroscopic surgery is now available to those who do not make a living swinging a bat or running up and down a court. At the **Sports Medicine: Arthroscopic Surgery For Common Injuries** lecture on 1/29 at 7, Dr. Jacob Rozbruch, chief of orthopedics at Doctors Hospital, shares information on the recent advances. 170 East End Ave. at 87th St. (420-4247). Free.

WINTER ANTIQUES SHOW—The 37th annual edition of this antiques classic will be at the Seventh Regiment Armory, Park Ave. and 67th St., through 2/3, with admission proceeds benefiting the East Side House Settlement. Furniture, porcelains, folk art, tapestries, jewelry, fine art and sculpture, small accessories, and much more will be shown in beautifully designed settings by the exhibitors, who hail from London as well as the States. Hours: 11 a.m.–9 daily, 11–6 Sun. Admission, $10.

TOURS

MUNICIPAL ART SOCIETY TOUR—2/2, 1–3:30, "On Site and on Canvas: New York Scenes in Murals": the Art Commission of N.Y.'s Peggy Hammerle talks about the MAS "Adopt a Mural" program, during a visit to see the Beaux Arts murals by Barry Faulkner at Washington Irving High School. Then go by crosstown bus to see the Painting Conservation Studio and hear conservator Alan Farancz discuss the restoration of murals. Rain or shine. Reservations necessary (935-3960). $14, plus bus fare.

ADVENTURE ON A SHOESTRING—2/3 at 2, a walk in Murray Hill, E. 34th–40th Sts., Madison–Third Aves. You'll hear about Revolutionary War history, noted residents of the past, present development, and more. $5. Phone to reserve (265-2663).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 2/2, 16, 23, 24 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street . . . 2/2, 9, 16 at 6: **Ye Olde Tavern Tour**; meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra . . . 2/3, 10, 17, 24 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes . . . 2/3, 17 at 2: **All in the Family;** meet in front of Old St. Patrick's Cathedral, Prince and Mott Sts., to explore sites where gangsters have eaten, done business, even been killed, and where movie scenes have been filmed.

CENTRAL PARK—"Walks and Talks—Winter Wonders": 2/3 at 2, meet at the Conservatory Garden, Fifth Ave. and 105th St., for a Rangers-led trek in search of flora and fauna that thrive at this time of year. Free.

NATURE WALKS—At **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): 2/3 at 1, an early Chinese New Year celebration includes a tour/talk by Dr. Peter Nelson on the garden's collections of plants from China, focusing on their use in healing practice. Free . . . At **Wave Hill,** W. 259th Street and Independence Ave., Bronx (549-3200): Each Sat. and Sun. at 1, orientation walks; every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2 . . . **New York Botanical Garden,** 200th St. and Southern Blvd., Bronx (220-8747): Guided tours of the Enid A. Haupt Conservatory, with its Palm Court. Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 2/2, 11 a.m.–1, **winter woodland walk,** focusing on winter plants and animals, "kettle ponds," and other seasonal matters; meet at Alley Pond Park, upper parking area, north of Winchester Blvd. off Grand Central Pkwy.; $3. 2/3, 1–3, **wetlands ecology walk;** ponds, natural springs, salt marshes, with naturalist Joe Spano as guide; $3.

SHORE WALKERS—2/2, **Hudson River Walk** in Manhattan (details: 927-5898). 2/3, **South Bronx Coast** (663-2167). $3.

OUTDOORS CLUB—City walks: 2/2, **Bay Ridge, Brooklyn** (details: 876-6688, nights to 10). 2/3, **Ridgewood, Queens** (718-728-1156). $1.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407).

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 1/31 at 7:30: vs. Washington; 2/2 at 7:30: vs. Sacramento.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 2/3 at 7:30: vs. Winnipeg; 2/6 at 7:30: vs. New York Islanders . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 1/31 at 7:35: vs. Washington; 2/2 at 5:05: vs. Montreal; 2/3 at 5:05: vs. Hartford- . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 2/5 at 7:45: vs. Calgary.

COLLEGE BASKETBALL—Madison Square Garden (465-MSG1). 2/2 at 1: LaSalle vs. Manhattan; at 3: Seton Hall vs. St. John's. 2/5 at 6: Monmouth vs. Marist; at 8: Villanova vs. St. John's. $16, $20.

TRACK AND FIELD—Millrose Games, Madison Square Garden. 2/1 at 6. For tickets call NYRRC, 860-4455. $37, $43.

HORSE RACING—Aqueduct Winter Meeting, through 3/11 (718-641-4700). Daily except Tue.; post time: 12:30. $2, Grandstand; $5, Clubhouse. Featured: 2/2, Coaltown; 2/3, Berlo Handicap.

ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

NEW YORK PHILHARMONIC—The Young Person's Guide to the Orchestra. Music director Zubin Mehta leads a Mozart program to celebrate the bicentennial of the composer's death. 2/2 at 2. Avery Fisher Hall, Broadway at 65th St. (580-8700). $6-$20; reserve.

THE PAPER BAG PLAYERS—When My Cousins Slept Over. These seasoned entertainers return with a brand-new show featuring an old-fashioned Western thriller and plenty of audience participation, for ages 4–9. Through 3/10. Sat. and Sun. at 2. Symphony Space, Broadway and 95th St. (864-5400). $12.

A WOMAN CALLED TRUTH—A musical based on the true story of Sojourner Truth's struggle for freedom from slavery and subsequent crusade for black and women's rights. For ages 9 and up. 2/2 at 8; 2/3 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1. 2/2–3/17. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961) $5.

AFRICAN DANCE WORKSHOP—Sara Wendt leads a dance workshop to traditional drum rhythms, for ages 8 and up. 2/3 from 1:30 to 3. Elisabeth Irwin High School, 40 Charlton St. (477-5316). $10; reserve.

TU B'SHVAT—The Jewish New Year of Trees. Religious and environmental programs are combined in activities for three age groups: 3–5, 6–9, and 10–11. 2/3 from 12:45–4. Congregation Ansche Chesed, 251 W. 100th St. (865-0600). $6.

CAMP FAIRS—Special Camps. Representatives from 70 northeast day and sleepaway camps will be available with information on camps for children with learning, developmental, emotional, or physical disabilities. 2/3 from noon–4. 15 West 65th St. (677-4650). . . **American Camping Association** counselors and over 50 camping directors will advise parents on sleepaway, day, and specialty camps. 2/3 from noon–4. Little Red School House/Elisabeth Irwin High School, 196 Bleecker St. (477-5316). Free.

PETER YARROW—and members of the New York Choral Society. 2/2 at 7:30. Public School 6, 45 East 81st St. (369-3994). $10.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this new environmentally correct musical. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THEATREWORKS/USA—The Velveteen Rabbit. Margery Williams' story of the stuffed animal who comes to life through the love of a child. 2/2 and 2/3 at 12:30. 890 Broadway (677-5959). $13–$16.

THE PUPPET PLAYHOUSE—Kids Stuff with Sharon Lerner and marionettes. 1/2 and 1/3 at noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph Difiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Larry Maples lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $7.50; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket the roller-skating marionette and the sensational Clockettes. Sun. at noon, 2, and 3:30. Through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 2/3 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella and **The Three Little Pigs,** Sat. at 1:30 and Sun. at 3. Through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3–7. 2/3 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006).

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

COUSIN ARTHUR'S BOOKSHOP—Storytelling. 2/3 at 1. Cousin Arthur's, 82 Montague St. (718-643-1232), Brooklyn. Free.

JACK AND THE BEANSTALK—A musical adaptation by Nicolas Coppola based on the traditional English version with special effects including a black-light sequence, with singing and dancing beans. Through 2/24. Sat. and Sun. at 12:30; Sun. at 3. Puppetworks Theatre, 338 Sixth Ave. at 4th St. (718-965-3391), Brooklyn. $4; adults $6; reserve.

PROSPECT PARK—Shaker Rays. Learn how to make and play African-American gourd instruments. 2/1 at 1. Lefferts Homestead. Free. . . . **Stack o' Flapjacks Pancake Breakfast.** All you can eat pancake-fest with hayrides, hurdy gurdy, ranger tours, and more. 2/3 from 11 a.m.–2. 3rd St. and Prospect Park West entrance (718-965-8964). $5; adults $10.

50 YEARS OF ART IN JEWISH EDUCATION—A multimedia exhibition with paintings by children on world events from 1940 to 1950. Through 3/3. Hours: Mon.–Thur. 11 a.m.–4; Fri. 11 a.m.–1. Board of Jewish Education Building, 426 W. 58th St. (245-8200). Free.

A CHILD'S WORLD—An exhibition of children's artwork from 30 countries produced by the Children's Museum of the Arts. 1/31–2/18. Cork Gallery, Avery Fisher Hall concourse level (874-2424). Free.

RE-CREATING RADIO—A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. 2/2 from 10–11:30 a.m.: **The Lone Ranger.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: Snow White and the Seven Dwarfs; The Dancing Frog.** 2/2 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

SOUTH STREET SEAPORT MUSEUM—Sailors Valentines. Make a special valentine out of shells, buttons, ribbons, and beads in this holiday workshop. 2/3 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and colorful fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works. **Magical Patterns**—Fantasy-oriented interactive exhibits of patterns of nature, art, and science. **Early Childhood Center and Pattern Making Workshop**—for toddlers and pre-schoolers. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Aves. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; Thurs. after 3 free to public-school students with identification; closed Mon. $4.

MUSEUM OF AMERICAN FOLK ART—Times Have Changed but Families Stay the Same. Stories about family life today and in colonial times. 2/2 at 2. Lincoln Square. (595-9533). Hours: Mon.–Sun. 9 a.m.–9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system in the actual 1930s subway station that houses the museum. Featuring 80 years of transit artifacts, vintage subway cars, trolley cars, and buses. Corner of Boerum Place and Schermerhorn St. (718-330-3060), Brooklyn. Hours: Mon.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; 55¢; adults $1.15.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—Black History Maker. A month-long program focusing on prominent people of African heritage and their contributions to the community. This week features Kellis Parker, attorney. 2/2 at 2. . . . **Doll Making Workshop.** Oretha Cantori presents workshops on African-American culture. 2/3 at 1:30 and 3. Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. **Boneyard**—Skeletons and muscles of humans and animals are revealed to teach how bodies work. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

BROOKLYN'S HISTORY MUSEUM—Tales of Africa and Its Descendants. Storyteller and musician Pamela Patrick tells traditional folktales and stories while accompanying herself on the kalimba, flute, queeka, and drums. 128 Pierrepont St. (718-624-0890), Brooklyn. $1; adults $2.50.

STATEN ISLAND CHILDREN'S MUSEUM—Friday Night Free Fun. Friday nights the galleries at the Museum will be open from 7-9 with a show at 7:30. **Instrument Sampler.** An introduction to musical instruments. 2/2 at 2. $2 and museum admission. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Hours: Wed.–Fri. 1–5, Sat. and Sun. 11 a.m.–5. $2.

BOOKS

FROM TOP HATS TO BASEBALL CAPS, FROM BUSTLES TO BLUE JEANS, by Lila Perl; illustrated by Leslie Evans. Grades 3–5. Clarion Books, $14.95.

JERRY ON THE LINE, by Brenda Seabrooke. Grades 3–5. Bradbury Press, $12.95.

MOTE, by Chap Reaver. Grades 7 and up. Delacorte Press, $14.95.

NINE DUCKS NINE, by Sarah Hayes. Preschool–Grade 1. Lothrop Books, $12.95.

COMPILED BY CELIA MCGEE

VIDEOS

PROBLEM CHILD. Release date 1/31. MCA, $89.99.

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues nightly from 9:30. 1/30: The Perfect Spectacles. 1/31: Timothea and the Po'Boys. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 1/30: Oliver Auriol Group. 1/31: Contrapunkdis. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 2/2: Barry Harris Trio. 2/3: Freddie Bryant Quartet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BISTRO BORDEAUX—407 Eighth Ave. (594-6305). Traditional bistro with jazz. 2/1, 8 at 9 and 11: Lunch Counter, modern jazz quintet featuring Nel Haiduck, Ian Finkel, Bob Devos, Ray Marchica and Louis Bruno. Wed.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 2/1: The Whole Thing. 2/2: Four Sticks a Tribute to Led Zeppelin. 2/3: Shaman. 2/4: Four Sticks a Tribute to Led Zeppelin. 2/5: The. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/3: Grover Washington, Jr. 2/5–10: Sixth Annual Latin Jazz Festival featuring Tito Puente plus Mongo Santamaria. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE.**

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). Shows every Wed.–Sat. from 9. **AE, CB, DC, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/31: *A Bunch of Songwriters Sittin' Around Singing* featuring Guy Clark and Robert Earl Keen, Jr. 2/1: Aztec Two-Step; Andrew Ratshin. 2/2: The Persuasions and Rockapella. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/2: Saxophonist Craig Handy with John Hicks and John Pate on bass. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). Jazz spot on the Upper West Side. Shows at 10. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St. (691—6174). New Orleans restaurant featuring jazz. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 1/30: Radio Blue; Love Saves the Day; the Fortunetellers; Iron Works. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 2/3: George Coleman Quartet. 2/4: The Clifford Jordan Big Band. 2/5–10: Arthur Taylor's Wailers. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 1/30, 2/6: Diane Scanlon's Li'l Kitten and the Hounds of Love. 1/31: Loup Garou. 2/1: Jon Cleary Band. 2/2: Queen Bee and the Blue Hornets. 2/3: The Second Step. 2/4: New Voices of Freedom. 2/5: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/1: John Williams, Patrick Ourceau and Amy Shoemaker. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/3: Joe Henderson Quartet featuring Kenny Barron, Rufus Reid, and Al Foster. 2/4: Les Paul Trio. Tue.–Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 2/10: Ralph Sutton and his stride piano. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Singer-pianist Tommy Furtado on Tue.–Wed. from 8:30–12:30 a.m., the Cynthia Sayer Trio on Thu., and singer-pianist Daryl Sherman with Boots Maleson on bass on Fri. and Sat. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/30: Dennis Moorman. 1/31–2/2: Dennis Moorman Duo. 2/3: Lynne Arriale Duo; Dave Berkman Duo. 2/4–6: Lynne Arriale. **Upstairs:** 2/1 at 8: Rose; followed by the Sirens and Adam Roberts at 10 and 11:45. 2/2 at 8: Black Tie; followed by Cabaret with Curtis Hairston at 9:30 and 11:45. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 1/31: 3.4, a rock and blues group. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/30: Nancy Marano with Eddie Monteiro. 1/31: Benny Green Trio. 2/1: Judy Barnett Quartet. 2/2: Bopera House. 2/3: Roy Ayers "Ubiquity." 2/4: Dick Hyman. 2/5: Pete Malinverni. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 1/30: Stuff II; Rhythm Method; 40 Dog. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 1/30–2/2: Pianist Joanne Brackeen with Calvin Hill on bass. 2/6–9: Pianist Steve Kuhn with David Finck on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/30: The Side Show with Brandon Ross; Lost Tribe; Screaming Headless Torsos. 1/31: The Thomas Chapin Trio; Winter House and Because, Because, Because. 2/1: The Maudlins; No Safety. 2/2: Super Chunk and Fish and Roses. 2/3: Matt Shipp and David S. Ware; Marilyn Crispell and Tim Berne; Chroma. 2/4, 5: Reggie Workman Quartet. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 1/30: Joan Osborne. 1/31: Frankie Lee. 2/1, 2: Bluesman Willie and The South Street Runners featuring Yolanda Briggs. 2/3: Blues Jam with Chris Carter. 2/4: The Gregory Dennard Group. 2/5: Big Duck. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/2: Singer Sandy Stewart and her two sons, Bill and Tom Charlap, with *We Get A Kick Out of Cole*. Shows Tue.–Sat. at 9:30 and 11:30. 2/5–23: The George Shearing Quartet. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Tigertown Seven Dixieland Band followed by Stan Rubin Big Band. Thu.: Mark Barron Swing Quintet. Fri.: Lou Anderson Big Band followed by Rick Hardeman and his Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/2: The Dinosaurs, Max Creek, Kingfish, Wavy Gravy. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/30: Subject 2 Change. 1/31: No Excuse. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). 1/30: Marty Ehrlich Quintet. 1/31–2/2: Barbara Dennerlein Quartet. 2/3: Gust William Tsilis Quartet. 2/4: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 2/5–10, 12–17: Cedar Walton with Ron Carter and Billy Higgins. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/1, 2: Gwen Guthrie. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing*. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 1/30: Proper ID plus Dave Rave Conspiracy. 1/31: "The Acoustic Jam" featuring Katie Agresta. 2/4: Life On Mars; The Elevator Men; Mazarin. 2/5: The Dogs. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 1/30, 31: Wizard of Hip. **Terrace:** 1/30–2/3: Ben Wolfe with Ned Gould and Shannon Powell. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/3: Bobby Watson Horizon Quintet. 2/4: The Mel Lewis 17 Piece Jazz Orchestra. 2/5–10: Harry Connick Jr. Quartet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 1/30: Kenny Gwyn and Restless. 2/1: Shinehead. 2/2: Spin Doctors. **AE, MC, V.**

WONDERLAND—519 Second Ave., at 29th St. (213-5098). Sets Wed.–Thu. at 9 and 11, Fri.–Sat. at 9, 11 and 1 a.m. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 1/31: Adam Holzman and Mona Lisa Overdrive. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 2/2: Pianist Lynne Arriale with Bob Cranshaw on bass. 2/4–9: Pianist John Bunch with Steve LaSpina on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 1/30, 31: Jorma Kaukonen. 2/1: Roomful of Blues. 2/2: Blues Special with Ronnie Earl, the Holmes Bros., and John Campbell. 2/5: Asleep at the Wheel. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/3: Comedians Rich Francese, Tony Powell, Paul Lyons, Jim Mendrinos, Stu Trivax, Danny Curtis and Scott Bruce. 2/4–10: The Most Brothers, Bill Rutkowski, Randall Hyten, Susan Jeremy, Mike Eagan, Barry Weintraub, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30 featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 1/30: Comedy magicians Mark Mitton and Imam. 1/31: Magician Torkova and musical entertainer Guy Davis. 2/1, 2: Comedy magician George Schindler and magician Eric DeCamps. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/3: Gabe Abelson, Adrianne Tolsch and Al Lubel. 2/5–2/10: Patty Rosborough, Al Lubel, Brett, Butler, Marty Rackham. Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra, Wed. is Jazz Night, and D.J. takes over on Thu.–Sat. from 9. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Sun., Tue., Thu. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILL—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this new supper club. Through 1/31: Singer Tony Chance and his Trio, Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring live music of Brazil, Africa, and the Caribbean. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/9: First Annual Brazilian Season - 1/30, 31: Margareth Menezes. 2/3: Kenia. 2/1, 2: Margareth Menezes. 2/5–9: Elba Ramalho. **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows nightly at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 1/30–2/1: Cynthia Adler with Michael Abene Trio. 2/2: "Uptown Treat" with Priscilla Bodi, Keith Lynch and Lucy Galliher. 2/3: Aaron Moroshita; Nancy Hausman with pianist Wes McAfee. 2/4: Karen Saunders with pianist Barry Levitt. 2/5: Katharine King Siegal. **Piano Bar:** Every Wed.–Sat. from 9: Pianist Danny Apolinar. **AE, DC, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 1/30: Funny Gay Males; Fantastic Follies. 1/31: Marc Heller; Gene and Mimi. 2/4: *The Best of Georga Osborne.* **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 1/30: Carol McCann; Scott Holmes. 1/31: Identity House Benefit featuring guest comedians. 2/1: Angela La Greca; Terri White. 2/2: Gotham; Scott Holmes. 2/3: *Cut the Ribbons,* revue; Baby Jane Dexter. 2/4: *Cut the Ribbons*. 2/5: Kyle Holt and Jodie Capeless. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 1/31: Lydia Parker; Bobby Nacci. 2/1: Janet Wurst and Jeffrey Sumner; Bruce Hopkins. 2/2: Tina Smith; Rubber Feet. 2/3: Jeff Ide. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/30: All-Star Tribute to Jan Wallman. 1/31: Linda Wisler with pianist Wes McAfee and John Loehrke on bass. 2/1: Stephen Nelson with pianist Gregory Toroian. 2/2: Judy Kreston and David Lahm. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring exotic Middle Eastern belly dancers, a whirling dervish, singers and the Nile Band. Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 2/2: Singer Sam Harris with *Broadway, Blues and Ballads.* Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Wed. at 10. *Forever Plaid,* Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. Fri. at 10:30: Meg Bussert with *An Evening with Loesser and Sondheim.* Every Mon. at 8: *Don't Touch That Dial,* musical revue. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 2/2: John Pizzarelli Trio, Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/16, Tue.–Sat. at 9:30 and 11:30: Modern Jazz Quartet. **Bemelmans Bar:** Through 2/16: Frank Ownes, Mon.– Sat. 9:30–12:45: **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays every Tue. –Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Buddy Montgomery "and Friends" Jazz Trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish–flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

THE CLUBROOM AT SANDOMENICO—240 Central Park South (265-5959). Romantic piano room featuring pianist Riccardo Gnerucci with his Italian and American favorites for the 50's through the present every Tue.– Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/30: Janet Rubinstein with *Uncontrollably Me.* 1/31: Naz Edwards. 2/1: Laura Teller; Stiller and Ash. 2/2: Steven J. Lavitol; Leslie Nuchow; Rainie Cole as Patsy Cline in *Always Patsy Cline.* 2/3: Joanne Agresti; *The Songs the Girls Sang,* revue. 2/4: Steven Brinberg; David Simpatico. 2/5: Lisa Kirchner; *Night of Nilsson,* revue. Shows at 8 and 10. **No credit cards.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon. –Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Jan. 30

2:00/WNCN—Hindemith: *Symphonic Metamorphosis;* **Handel:** Cto. No. 2 in F.

WNYC—The Minnesota Orchestra. **Schuman:** Sym. No. 6; **Beethoven:** Sym. No. 3.

WQXR—Handel: *The Faithful Shepherd;* **Poulenc:** Sonata.

3:00/WNCN—Brahms: *Academic Festival Overture,* Op. 80; **Henry VIII:** *Rose Without a Thorn,* Suite.

WQXR—Schumann: Cello Cto. in a; **Mozart:** Divertimento in F.

4:00/WNCN—Bach: Toccato & Fugue in d.

WNYC—Milhaud: Sonata for Flute, Oboe, Clarinet, and Piano.

WQXR—Bartók: Dance Suite.

5:00/WNCN—Grieg: *Lyric Suite,* "March of the Dwarfs"; **Balakirev:** *Islamey,* "Oriental Fantasy."

WQXR—Ireland: *Epic March;* **Hebden:** Cto. No. 5 in c.

6:00/WNCN—Tchaikovsky: *Swan Lake,* "Csardas," Op. 20.

7:00/WNCN—Wagner: *The Flying Dutchman,* Ov.; **Vivaldi:** Cto. in D; **Bach:** Trio in d.

8:00/WNCN—"Live From Lincoln Center: Pavarotti Plus." With Pavarotti, the N.Y.C. Opera Chorus and Orch., and special guests.

Thu., Jan. 31

2:00/WNCN—Telemann: Cto. for Trumpet and Violin in D.

WNYC—"Great Performances From the Library of Congress: Woodwinds in General."

WQXR—Mozart: Qnt. in E-Flat for Piano and Wind Instruments.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Pergolesi:** Cto. for Violin in B-Flat; **D. Scarlatti:** Sonata in F.

WQXR—Schubert: Sym. No. 8 in b; **Beethoven:** *Leonore Overture,* No. 3.

4:00/WNCN—Holst: *The Planets,* "Mars"; **Vivaldi:** Cto. for Strings in d; **C.P.E. Bach:** Sym. No. 2 in B-Flat.

WNYC—Beethoven: Variations in D; **Britten:** *Simple Symphony.*

WQXR—Hertel: Bassoon Cto. in a; **C.P.E. Bach:** Sym. in F.

5:00/WNCN—Albinoni: Adagio in g.

WQXR—Dvorák: "Prague Waltzes"; **Pergolesi:** Concertino No. 4 in f.

6:00/WNCN—J. Strauss II: *Die Fledermaus,* Ov.

7:00/WNCN—Grieg: *Peer Gynt,* Suite No. 2, Op. 55; **Delibes:** *Sylvia,* Pizzicato Scherzo.

WQXR—Chausson: *Soir de Fête;* **Handel:** Trio Sonata in g.

8:00/WNCN—J. Haydn: String Qt. in f, Op. 20.

9:00/WNCN—"The Juilliard Concerts."

Fri., Feb. 1

2:00/WNCN—J. Haydn: String Qt. in G, Op. 76; **Respighi:** *Ancient Airs and Dances,* Suite No. 1.

WNYC—The St. Paul Chamber Orchestra. **Geminiani:** Cto. Grosso No. 12; **Vivaldi:** Cto. for Two Violins and Two Celli; **Handel:** *Royal Fireworks Music.*

WQXR—Haydn: Sym. No. 39 in g; **Sullivan:** *Overture di Ballo.*

3:00/WNCN—Bach: Cto. for Two Violins in D.

WQXR—Ravel: Piano Cto. in G; **Quantz:** Trio Sonata in c.

4:00/WNCN—Tchaikovsky: *Marche Slave,* Op. 31; **Albinoni:** Cto. for Panpipes in G, Op. 9.

WNYC—Mahler: *Songs of a Wayfarer.*

WQXR—Rossini: Sonata No. 4 in B-Flat.

5:00/WNCN—A. Scarlatti: Sinfonia No. 4 in e.

WQXR—Mozart: "Six German Dances"; **Shostakovich:** "Ov. on Russian and Kirghiz Folk Themes," Op. 115.

6:00/WNCN—Khachaturian: *Gayne,* Sabre Dance; **J.C.F. Bach:** Sym. No. 3 in d.

7:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Vivaldi:** Cto. No. 4 in e, Op. 3.

8:00/WNCN—Giuliani: Duo for Flute and Guitar; **Schubert:** Rondo for Violin in A.

9:00/WNCN—Brahms: Cto. for Violin in D, Op. 77.

WQXR—The Detroit Symphony Orchestra. **Britten:** *War Requiem.* Conductor: Shaw; solists: Haywood, Tear, Arnold.

Sat., Feb. 2

10:00 a.m./WNCN—Bridge: Cello Sonata in d.

WQXR—Fasch: Sonata in F for Two Oboes and Two Bassoons; **Boccherini:** Sinfonia in d.

11:00 a.m./WNCN—Khachaturian: *Masquerade,* Suite; **J.C. Bach:** Qnt. in C, Op. 11.

WQXR—Britten: *Young Person's Guide to the Orchestra;* **Mozart:** Trio Movement in G.

12:00/WNCN—Kodály: *Háry János;* **Holst:** *Moorside Suite.*

WQXR—Hummel: Trumpet Cto. in E-Flat; **J. Strauss:** *The Blue Danube Waltz.*

1:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58.

WQXR—"The Texaco Metropolitan Opera Broadcast." **Mozart:** *Don Giovanni.* Conductor: Levine; cast: Studer, Schuman, Upshaw, Blochwitz, Hampson, Plishka, De Carolis, Moll.

2:00/WNCN—Sor: Sonata in C, Op. 22.

3:00/WNCN—Copland: *Billy the Kid,* Ballet Suite; **Offenbach:** Duo for Cellos in E, Op. 54.

4:00/WNCN—Hérold: *Zampa,* Ov.; **R. Strauss:** *Munich.*

5:00/WNCN—Weber: *Der Freischütz,* Ov.; **Bellini:** Cto. for Oboe in E-Flat.

WQXR—Bach: Cto. in d for Two Violins and Orch.; **Grieg:** "Norwegian Dances."

6:00/WNCN—Bazzini: *Dance of the Goblins;* **Massenet:** *Picturesque Scenes.*

7:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol,* Op. 34; **A.L. Couperin:** Qt. for Two Harpsichords No. 2.

8:00/WQXR—The Cleveland Orchestra. **Dvorák:** *Carnival Overture;* **Prokofiev:** Piano Cto. No. 2 in g; **Sibelius:** Sym. No. 2 in D. Conductor: Ashkenazy; pianist: Gutierrez.

9:00/WNCN—Dvorák: "From the New World" Sym. No. 9 in d, Op. 95.

Sun., Feb. 3

10:00 a.m./WNCN—"Classic Guitar." **Vivaldi:** Cto. for Two Guitars in G; **Beethoven:** Variations in D.

11:00 a.m./WNCN—Kabalevsky: *The Comedians;* **Vivaldi:** Cto. for Violin and Cello in B-Flat.

12:00/WNCN—Wagner: *Siegfried Idyll;* **Tartini:** Cto. for Violin in a.

1:00/WNCN—The Chicago Symphony Orchestra. **Sowerby:** *A Concert Overture;* **Franck:** *The Accursed Hunter.* Conductor: Comet.

WQXR—Handel: Cto. Grosso in c, Op. 6; **Barber:** *Third Essay for Orchestra,* Op. 47.

2:00/WQXR—Boccherini: Qnt. No. 4 for Guitar and Strings.

3:00/WNCN—Grieg: *Holberg Suite,* Op. 40; **Boccherini:** Cto. for Piano in E-Flat.

WQXR—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Shostakovich:** Sym. No. 9, Op. 70.

4:00/WNCN—Bizet: *Carmen,* Suite No. 1; **Yvon:** Sonata for English Horn in f.

WQXR—Clementi: Piano Sonata in f, Op. 14.

5:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **J. Haydn:** Piano Sonata No. 55 in B-Flat.

6:00/WNCN—Diabelli: Serenade for Flute and Guitar, Op. 99; **Vivaldi:** Cto. for Violin in g.

7:00/WNCN—Wagner: *Tristan and Isolde,* Prelude and "Liebestod"; **C.P.E. Bach:** Sonata in F.

8:00/WQXR—"Sunday Night Opera House." **Rossini:** *Otello* (Carreras, Von Stade, Pastine, Ramey; Philharmonic Orch./Cobos).

9:00/WNCN—Gershwin: Cto. in F.

Mon., Feb. 4

2:00/WNCN—C. Stamitz: Cto. for Viola in D, Op. 1.

WNYC—The Pittsburgh Symphony Orchestra. **Bach:** "Brandenburg" Cto. No. 3; **Schumann:** Cello Cto.

WQXR—Shostakovich: *King Lear,* Incidental Music; **Boccherini:** Quartettino in G, Op. 44.

3:00/WNCN—Beethoven: *Leonore Overture,* No. 3, Op. 72; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

WQXR—Mozart: Cto. for Violin and Orch. No. 4 in D; **Elgar:** *The Spanish Lady.*

4:00/WNCN—Horovitz: "Variations on a Theme by Paganini"; **Dvorák:** *Festival March.*

WNYC—Piston: Sonatina; **Grainger:** "Danish Folk Music Suite."

WQXR—Marsh: Sym. No. 4 in F.

5:00/WNCN—Handel: *Water Music,* Allegro.

WQXR—Pergolesi: Concertino No. 1 in G; **Saint-Saëns:** *Havanaise,* Op. 83.

6:00/WNCN—Bach: Toccato & Fugue in d; **Walton:** *Scapino,* "Comedy Overture."

7:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Nielsen:** Little Suite in a, Op. 1.

9:00/WNCN—Grofé: *Grand Canyon Suite;* **J. Haydn:** Partita for Winds No. 42 in B-Flat.

WQXR—The Boston Symphony Orchestra. **Mahler:** Sym. No. 5, Adagietto; **Prokofiev:** Piano Cto. No. 3; **Schubert:** "Great" Sym. No. 9 in C. Conductor: Ozawa; pianist: Argerich.

Tue., Feb. 5

2:00/WNCN—Castelnuovo-Tedesco: Cto. for Guitar No. 1 in D, Op. 99.

WNYC—Vienna/Salzburg Festival. **Berlioz:** *Roman Carnival Overture;* **Grieg:** Piano Cto.; **Tchaikovsky;** Sym. No. 6.

WQXR—Britten: *Simple Symphony,* Op. 4; **Beethoven:** "Fourteen Variations on an Original Theme," Op. 44.

3:00/WNCN—Grieg: *Peer Gynt,* Suite No. 1, Op. 46.

WQXR—Bach: Suite No. 1 in C.

4:00/WNCN—Debussy: *Prelude to the Afternoon of a Faun;* **Vivaldi:** Cto. for Violin No. 8 in g, Op. 8.

WNYC—Baden: *Sinfonia Espressiva.*

WQXR—Mozart: Sym. in F; **Arnold:** "Four Scottish Dances," Op. 59.

5:00/WNCN—J. Strauss: *Radetsky March,* Op. 228.

WQXR—Molter: Clarinet Cto. No. 4 in A; **Suppé:** *Poet and Peasant Overture.*

6:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours"; **Vaughan Williams:** "Folk Song Suite."

7:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 2; **Mozart:** Oboe Qt. in F.

WQXR—J. Stamitz: Sinfonia in A; **Prokofiev:** Divertimento, Op. 43.

8:00/WFUV—"A Box at the Opera." **Bellini:** *La Sonnambula.*

WNCN—Rimsky-Korsakov: *Tale of Tsar Sultan;* **J. Haydn:** String Qt. in G, Op. 33.

9:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Op. 61.

10:00/WQXR—The Florida Philharmonic Orchestra. **Walton:** Sym. No. 1, Movements 1 & 4; **Roussel:** Sym. No. 3. Conductor: Bambert.

TELEVISION
LISTINGS

COMPILED BY EDNA LAROCHE

Weeknights, Jan. 30 –Feb.1 and Feb. 4 –5

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
BRV BRAVO
TBS TURNER BROADCASTING SYSTEM
HBO HBO
SC SPORTSCHANNEL
LIFE LIFETIME
MAX CINEMAX
NICK NICKELODEON
TMC THE MOVIE CHANNEL
ESPN ESPN
MSG MADISON SQUARE GARDEN NETWORK
A-E ARTS & ENTERTAINMENT NETWORK
SHO SHOWTIME
TNT TURNER NETWORK TELEVISION
USA USA NETWORK
TDC THE DISCOVERY CHANNEL
CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., JAN. 30

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *You Can't Do That on Television*
TMC *Movie Channels Short Film Showcase*
ESPN *Inside the PGA Tour*
A-E *The Avengers*
SHO **Movie:** *A Summery Story*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
11 *Growing Pains*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
ESPN *SportsCenter*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Hogan Family*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
H *Inside the NFL*
SC *Jerry Tarkanian Show*
NICK *Inspector Gadget*
ESPN **College Basketball:** St. John's vs. Georgetown
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*

7:05
MSG *Winter Speed*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
21 *Business Report*
TBS *Andy Griffith*
SC *Above The Rim*
NICK *Looney Tunes*
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Rescue 911*
4 *Unsolved Mysteries*
5 **Movie:** *Once Bitten*
7 *Wonder Years*
9 *Shades of L.A.*
11 **Movie:** *Stick*
13 *Live From Lincoln Center*
21 *National Geographic: Baka: People of the Forest*
31 *European Journal*
BRV *War of the Roses: Richard The King*
TBS *Special Presentation: Clash of the Champions XIV*
HBO *Prison Stories: Women on the Inside*
SC *The Golf Show*
MAX **Movie:** *Full Metal Jacket*
NICK *Mr. Ed*
TMC **Movie:** *Drugstore Cowboy*
MSG *Sports Innerview*
A-E *Air Power*
SHO **Movie:** *F/X*
TNT **Movie:** *Casino Royale*
TDC *Wild About Wheels*
CNN *Primenews*

8:30
2 *The Flash*
7 *Growing Pains*
31 *American Interest*
SC *Baseball Heirlooms*
NICK *Bewitched*
A-E *Crusade in the Pacific*
TDC *Discovery Sport*

9:00
2 *Movie Awards*
4 *Night Court*
7 *Doogie Howser, M.D.*
9 *Street Legal*
21 *The Civil War*
31 *Eyes on the Prize II*
BRV *Barnum*
LIFE *The Burning Bed*
NICK *Get Smart*
ESPN **ACC College Basketball:** Duke vs. Georgia Tech
MSG *Coors Sports Forum*
A-E *The Vietnam War with Walter Cronkite*
USA **Movie:** *Fire and Rain*
TDC *Wings*
CNN *Larry King Live*

9:30
4 *Seinfeld*
7 *Married People*
HBO *Harlem Nights*
NICK *Dragnet*
MSG **Hockey:** NY Rangers vs. Calgary Flames

10:00
4 *Hunter*
5 9 11 CNN News
7 *Equal Justice*
31 *South Africa Now*
TBS *The Encore Presentation: Clash of the Champions XIV*
MAX **Movie:** *Casualties of War*
NICK *Saturday Night Live*
TMC **Movie:** *Watchers*
A-E *Living Dangerously*
SHO **Movie:** *Fourth Story*
TDC *Profiles of Nature: The Bald Eagle*

10:30
31 *News City*
SC **Hockey:** Devils vs. Los Angeles
NICK *America 2Night*
USA *Shortstories*
TDC *Wildlife Chronicles: Lundy's Golden Mile*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Live Wire*
31 Korean Programming
BRV *The Big Top*
NICK *Alfred Hitchcock*
ESPN *Sportscenter*
A-E *Mariette Hartley At the Improv*
TNT *Big Picture II*
USA *Miami Vice*
TDC *Beyond Tomorrow*
CNN *Moneyline*

11:30
2 *Scene of the Crime*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *Nightly Business Report*
21 *Malone*
HBO **Movie:** *We're No Angels*
NICK *Green Acres*
TMC **Movie:** *Mistery of Vengeance*
SHO **Movie:** *The Seduction of Inga*
TDC *Invention*
CNN *Sports Tonight*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Mystery*
21 *MacNeil/Lehrer*
BRV *The Displaced Person*
NICK *Donna Reed*
MAX **Movie:** *The War of the Roses*
A-E *Air Power*
USA **Movie:** *The Equalizer*
TDC *War Chronicles: Okinawa the last Battle*
CNN News

12:30 a.m.
2 *Night Heat*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
NICK *Dobie Gillis*
MSG *1991 Professional Snowboarding Tour*
A-E *Crusade in the Pacific*
TDC *Firepower*

1:00 a.m.
5 *Weekend Travel Update*
7 **Movie:** *Dreams Don't Die*
9 *New Twilight Zone*
11 News
13 *Celebration*
21 *3-2-1- Contact*
BRV *War of the Roses: Richard The King*
TBS **Movie:** *52 Pick-Up*
NICK *Patty Duke*
A-E *The Vietnam War With Walter Cronkite*
TDC *World Monitor*
USA *Wrestling*
CNN *Showbiz Today*

1:12 a.m.
TMC *Short Film Showcase*

1:30 a.m.
2 *Trump Cards*
4 *Later With Bob Costas*
13 *Today's Japan*
9 *Joe Franklin*
MAX **Movie:** *Aaron Loves Angela*
NICK *My Three Sons*
MSG Harness Racing From The Meadowlands
SHO **Movie:** *Hot Summer Pursuit*
TNT *Festival of Stars*
TDC *The Adventurers*

2:00 a.m.
4 *News*
11 *My Talk Show*
13 *MacNeil/Lehrer*
BRV *Barnum*
MAX **Movie:** *Eye of the Eagle II*
NICK *Make Room for Daddy*
TMC **Movie:** *Drugstore Cowboy*
TDC *Challenge*

2:09 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *The Rulling Class*
NICK *Mr. Ed*
SHO **Movie:** *A Summer Story*

3:00 a.m.
5 **Movie:** *Son of Paleface*
7 News
9 *Home Shopping Spree*
13 *Tomes and Talismans*
21 *Not Another Science Show*
NICK *Bewitched*
USA **Movie:** *Sarah: Portrait of a Teenage Alcoholic*

3:30 a.m.
4 *Joker's Wild*
7 **Movie:** TBA
TBS *Gunsmoke*
MAX **Movie:** *Summer Job*
NICK *Dragnet*
TMC **Movie:** *Watchers*
A-E *Mariette Hartley at the Improv*

THU., JAN. 31

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
SC *Nashville Beat*
SC *Real Men*
NICK *You Can't Do That on Television*
TMC **Movie:** *All the Marbles*
A-E *The Avengers*
SHO *The Rousters*
TNT *Gilligan's Island*
USA *Cartoon Express*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:15
SC *Islanders Pre-Game Show*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Business Report*
TBS *Andy Griffith*
HBO *Paramedics*
SC **Hockey:** Washington vs. Islanders
SC *Let It Ride*
NICK *Looney Tunes*
ESPN **College Basketball:** Iowa vs. Wisconsin
MSG **Basketball:** Washington Bullets vs. NY Knicks
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Top Cops*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *To Catch a Thief*
11 **Movie:** *Sharkey's Machine*
13 *Mystery!--Poirot II: The Lost Machine*
21 *New Yankee Workshop*
31 *Vietnam: A TV History*
BRV **Movie:** *The Last Temptation of Christ*
TBS **Movie:** *The Final Chapter-Walking Tall*
NICK *Mr. Ed*
TMC **Movie:** *She-Devil*
A-E *World in Action*
SHO **Movie:** *Cop*
TNT **Movie:** *Ship of Fools*
USA *Murder, She Wrote*
TDC *Arthur C. Clarke*
CNN *Primenews*

8:30
2 *The Flash*
4 *A Different World*
5 *Babes*
21 *This Old House*
NICK *Bewitched*
A-E *Challenge of the Seas*
TDC *Terra X*

9:00
4 *Cheers*

5 *Beverly Hills*
7 *Gabriel's Fire*
13 *The Musicals -- Carefree*
21 *The Civil War*
31 *Legacy of War*
BRV *Salaam Bombay!*
HBO **Movie:** *Tango & Cash*
LIFE **Movie:** *The Abduction of Kari Swenson*
SC *Steel Dawn*
NICK *Get Smart*
A-E **Movie:** *Sweet As You Are*
USA **Boxing**
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
2 *Good Sports*
4 *Wings*
NICK *Dragnet*
ESPN **College Basketball:** Houston vs. Texas

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
31 *To the End of the Rhine*
NICK *Saturday Night Live*
TMC **Movie:** *Cocktail*
MSG Boxing: The Sweet Science
SHO *Screwball Hotel*
TDC *The Adventurers*

10:30
13 *Caucus: New Jersey Special*
31 *News City*
TBS Atlanta Hawks Basketball
SC *Sports Nightly*
NICK *America 2Night*
MSG NY Ranger Hockey
A-E *Short Stories*
TDC *Dive to Adventure: Sharks*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Live Wire*
31 Korean Programming
HBO *Inside the NFL*
NICK *Alfred Hitchcock Presents*
A-E *Chris Lemon at the Improv*
USA Professional Golf
TDC *Vietnam: The Ten Thousand Day War*
CNN *Moneyline*

11:15
TNT *Between Two Worlds*

11:30
2 *The Exile*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Johnny Marches Again*
SC Thoroughbred Action/Aqueduct
NICK *Green Acres*
ESPN *SportsCenter*
SHO *Paul Provenza: The Incredible Man-Boy*
CNN *Sports Tonight*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Masterpiece Theatre*
21 *MacNeil/Lehrer*
HBO *Comedy Hour: Sinbad: Brain Damaged*
NICK *Donna Reed*
TMC *Keaton's Cop*
ESPN **College Basketball:** Idaho vs. Montana
A-E *World in Action*
TDC *Timewatch*
CNN *Newsnight*

12:30 a.m.
2 *Night Heat*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *Jeffersons*
SC *In Country*
NICK *Dobie Gillis*
A-E *Challenge of the Seas*
SHO *Super Dave*

12:45 a.m.
TBS **Movie:** *Fast Break*
SHO **Movie:** *Welcome Home*

1:00 a.m.
7 **Movie:** *Chain Lightning*
9 *New Twilight Zone*
11 News
21 *Assignment: The World*
BRV **Movie:** *The Last Temptation of Christ*
HBO **Movie:** *Top Gun*
NICK *Patty Duke*
A-E **Movie:** *Sweet As You Are*
USA **Boxing**
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
21 *What's in the News*

1:30 a.m.
2 *Trump Cards*
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
21 *3-2-1 Contact*
My Three Sons
TNT *Festival of Stars*
TDC *Wildlife Chronicles*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
21 *Inside Story with Slim Goodbody*
BRV *Salaam Bombay!*
NICK *Make Room for Daddy*
TMC **Movie:** *She-Devil*
TDC *America Coast to Coast: Rocky Mountain National Park/Grand Tetan National Park*

2:16 a.m.
2 *Nightwatch*
SHO **Movie:** *Sensual Awakening*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Search*
21 *Request Time: The Power of Algebra*
A-E *Short Stories*
NICK *Mr. Ed*

2:50 a.m.
HBO *Jakarta*

3:00 a.m.
5 **Movie:** *The Awakening of Candra*
7 News
9 *Home Shopping Spree*
13 *Stepping Stones*
21 *Not Another Science Show*
NICK *Bewitched*
A-E *Chris Lemon at the Improv*
USA **Movie:** *Aloha Means Goodbye*

3:10 a.m.
TBS **Movie:** *Jackson County Jail*

3:20 a.m.
7 **Movie:** *Blonde Bait*

3:30 a.m.
4 *Joker's Wild*
21 *Zoo Notes*
NICK *Dragnet*
TNT *Hollywood Legends*

FRI., FEB. 1

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Rathboy*
NICK *You Can't Do That on Television*
MAX **Movie:** *They Were Expendable*
A-E *The Avengers*
SHO **Movie:** *Steel Magnolias*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *P.J. Carlesimo Show*
NICK *Inspector Gadget*
TMC **Movie:** *The Secret of the Ice Caves*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:03
MSG *Power Stick Hockey Week*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Wild America*
TBS *Andy Griffith*
SC **Basketall:** Loyola vs. St. Peter's
NICK *Looney Tunes*
MSG *Lou Carnesecca Show*
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Guns of Paradise*
4 **Wrestling:** *The Main Event*
5 *America's Most Wanted*
7 *Full House*
9 *She-Wolf of London*
11 **Movie:** *Star 80*
13 *Washington Week in Review*
21 *Executive Stress*
31 *Adam Smith's Moneyworld*
BRV *The Woman in Question*
TBS *Ike: The War Years*
HBO **Movie:** *Glory*
MAX **Movie:** *Curse II: The Bite*
NICK *Mr. Ed*
MSG *Coca Cola High School Sportsweek*
A-E **Movie:** *Who's That Knocking at My Door?*
SHO **Movie:** *Back to the Future Part II*
TNT **Basketball:** Detroit vs. Washington
USA *Murder, She Wrote*
TDC *Wild Things: Return of the Sea Orca*
CNN *Primenews*

8:30
7 *Family Matters*
13 *Wall $treet Week*
21 *Keep it in the Family*
31 *Washington Week in Review*
NICK *Bewitched*
MSG *GGP Ski Magazine*

9:00
2 *Dallas*
4 *Dark Shadows*
5 *Against the Law*
7 *Perfect Strangers*
9 *Neon Rider*
13 *Great Performances-- The Colored Museum*
21 *Three Up, Two Down*
31 *This Old House*
LIFE **Movie:** *Infidelity*
NICK *Get Smart*
TMC **Movie:** *Twins*
ESPN Top Rank Boxing
MSG *Coors Sports Forum*
USA *Hitchcock Presents*
TDC *War Chronicles: Okinawa the last Battle*
CNN *Larry King Live*

9:30
7 *Going Places*
21 *Open All Hours*
31 *Hometime*
BRV *Lenny Henry Show*
SC *Syracuse Coaches' Corner*
NICK *Dragnet*
MSG *Rod Michaud: Talking Sports*
USA *Ray Bradbury Theater*
TDC *Firepower: Space Spies*

10:00
2 *George Burns's Birthday*
4 *Midnight Caller*
5 9 11 CNN News
7 *20/20*
21 *Solo*
31 Impact: New Yorkers and the War
BRV *Diane Schuur and the Court Basie Orchestra*
HBO **Movie:** *The Mighty Quinn*
MAX **Movie:** *Hard to Kill*
NICK *Saturday Night Live*
MSG *Inside Golf*
A-E *The Golden Age of Rock 'N' Roll*
SHO *Monica Piper*
USA *The Hitchiker*

10:30
13 *The Fightin' Shirley C.*
21 *Colin's Sandwich*
31 *News City*
SC *Sports Nightly*
NICK *America 2Night*
MSG *The Tennis Magazine Show*
SHO *A Pair of Jokers*
TNT *Inside the NBA*
USA *Swamp Thing*

10:50
TNT **Movie:** *The Big Picture II*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *Alexei Sayle's Stuff*
31 *World TV*
BRV *Under the Cherry Moon*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Glory*
MSG *The Lou Carnesecca Show*
A-E *Clifton Davis At The Improv*
SHO **Movie:** *Watchers*
TDC *Safari: Life Goes ON In the Kalahari*
CNN *Moneyline*

11:30
2 *Dark Justice*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
TBS *Chiller*
MAX **Movie:** *The Marilyn Diaries*
NICK *Green Acres*
MSG *Winter World*
USA Professional Golf
CNN *Sports Tonight*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Austin City Limits*
21 *MacNeil/Lehrer*
HBO *The Kids in the Hall*
NICK *Donna Reed*
A-E **Movie:** *Who's That Knocking at My Door*
TDC *Discovery Showcase: JFK*
CNN *Newsnight*

12:30 a.m.
2 *Night Heat*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
HBO *Beach Balls*
NICK *Dobie Gillis*
SHO **Movie:** *Jimmy Walker and Friends*

1:00 a.m.
7 **Movie:** *Topper Returns*
9 *New Twilight Zone*
11 News
13 *The 90's*
21 **Movie:** *The Painted Desert*
BRV *The Woman in Question*
MAX **Movie:** *Not of This Earth*
NICK *Patty Duke*
MSG WWF Wrestling
TNT *Festival of Stars*
USA *USA Up All Night*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
2 *Trump Cards*
TMC **Movie:** *The Matchmaker*

1:30 a.m.
4 *Friday Night Videos*
9 *Joe Franklin*
TBS *And Now the Screaming Starts*
NICK *My Three Sons*
SHO **Movie:** *Emanuelle's Amazon Adventure*
TDC *Dive to Adventure*

2:00 a.m.
2 **Movie:** *The Young Loner*
11 *My Talk Show*
13 *MacNeil/Lehrer*
HBO *Inside the NFL*
NICK *Make Room For Daddy*
A-E *The Golden age of Rock 'N' Roll*
TDC *TDC-TV*

2:16 a.m.
21 **Movie:** *The Outlaw*

2:30 a.m.
4 *America's Top Ten*
11 **Movie:** *The Choirboys*
NICK *Mr. Ed*

2:50 a.m.
BRV *Lenny Henry Show*
HBO *Bloodfist*
MAX **Movie:** *Drive He Said*

3:00 a.m.
4 *Highway to Heaven*
5 **Movie:** *Beloved Infidel*
7 News
9 *Home Shopping Spree*
13 *Saludos*
BRV *Diane Schuur and the Count Basie Orchestra*
NICK *Bewitched*
TMC **Movie:** *Tap*
A-E *Clifton Davis At The Improv*
SHO **Movie:** *Richard Pryor Here and Now*
TNT *Hollywood Legend*

3:30 a.m.
7 **Movie:** *The Hotel New Hampshire*
NICK *Dragnet*

MON., FEB. 4

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *Retirement: Beyond the Gold Watch*
21 *MacNeil/Lehrer*
31 Italian Programming (concludes at 8)
TBS *Beverly Hillbillies*
LIFE *The Father Clement's Story*
MAX **Movie:** *Scrooged*
TMC *A World Apart*
ESPN *Scholastic Sports America*
NICK *You Can't Do That on Television*
A-E *The Avengers*
SHO *Robin Hood: The Seven Poor Knights From Acre*
TNT *Gilligan's Island*
USA *Cartoon Express*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
SC Thoroughbred Action/Aqueduct
NICK *Make the Grade*
ESPN *Up Close*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC **College Basketball:** Florida International vs. South Florida
NICK *Inspector Gadget*
ESPN *SportsCenter*
MSG *SportsDesk*
A-E *The World of Survival*
SHO *Robin Hood: The Prophecy*
USA *MacGyver*
TDC *Rendezvous*

TELEVISION

CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 **Movie:** *Midnight Run*
21 *The Nightly Business Report*
TBS *Andy Griffith*
HBO *Babar*
NICK *Looney Tunes*
ESPN **College Basketball:** Seton Hall vs. Pittsburgh
MSG *Canadian Sportfishing*
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Evening Shade*
4 *Fresh Prince of Bel Air*
5 **Movie:** *Alien*
7 *MacGyver*
9 *National Geographic: Wild Survivors*
13 *Nova--The Hunt for China's Dinasours*
21 *The Frugal Gourmet*
31 *Eye On Dance*
BRV *Threshold*
TBS **Movie:** *Missing in Action*
HBO **Movie:** *Tootsie*
MAX **Movie:** *Iron Eagle*
NICK *Mr. Ed*
TMC **Movie:** *Scenes From the Class Struggle in Beverly Hills*
MSG **Basketball:** Richmond vs. Virginia Tech
A-E *David L. Wolper Presents--The Allies in Russia*
SHO **Movie:** *Dirty Rotten Scoundrels*
TNT **Movie:** *The Rose Tattoo*
USA *Murder, She Wrote*
TDC *Safari*
CNN *Primenews*

8:30
2 *Major Dad*
4 *Blossom*
21 *Today's Gourmet*
31 *First Exposure: Student Film*
NICK *Bewitched*

9:00
2 *Murphy Brown*
4 **Movie:** *The Marla Hanson Story*
7 **Movie:** *Son of the Morning Star, Part II*
9 *National Geographic--Maharajas*
13 *Frontline--Cuba and Cocaine*
21 *Mother Theresa*
31 *Bookmark*
SC Ed Randall
LIFE **Movie:** *Sudie and Simpson*
NICK *Get Smart*
A-E *Miss Marple: Body in The Library*
USA *Wrestling*
TDC *Discovery Showcase*
CNN *Larry King Live*

9:30
2 *Designing Women*
31 *Glasnost Film Festivals*
SC Racing From Gulfstream
NICK *Dragnet*
ESPN **College Basketball:** Northwestern vs. Illinois

10:00
2 *Cher at the Mirage*
5 9 11 CNN News
13 *Out!: Tongues Untied*
BRV *Patrick Dupont*
TBS **Movie:** *The Mechanic*
HBO *Comedy Hour: Roseanne Barr Live From Trump Castle*
MAX *Glory*
NICK *Saturday Night Live*
TMC *My Man Godfrey*
MSG *The Garden Legend Continues: Leonard vs. Norris*
A-E *An Unsuitable Job for a Woman*
SHO **Movie:** *W.B. Blue and the Bean*
TDC *A World Away*

10:30
21 *The American Experience*
31 *News City*
SC **Basketball:** Nets vs. Portland
NICK *Fernwood 2Night*
TNT **Movie:** *Imitation of Life*

11:00
2 4 7 News
5 M*A*S*H
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
31 Korean Programming
BRV *The Aviator's Wife*
HBO *The Kids in the Hall*
NICK *Alfred Hitchcock Presents*
MSG *MSG SportsDesk*
A-E *M.J. Bullock at the Improv*
USA *Miami Vice*
TDC *Wild Things*
CNN *Moneyline*

11:15
MSG *Rod Michaud: Talking Sports*
TNT *Festival of Stars*

11:30
2 *Sweating Bullets*
4 *Tonight Show*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize: America's Civil Rights Years*
HBO *Prison Stories: Women in the Inside*
NICK *Green Acres*
TMC **Movie:** *Cocoon: The Return*
ESPN *SportsCenter*
SHO **Movie:** *St. Elmo's Fire*
CNN *Sports Tonight*

11:45
MSG *John Abdo's Strength and Fitness Profile*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Voices and Visions--Langston Hughes: The Dream Keeper*
MAX *Clownhouse*
NICK *Donna Reed*
MSG Harness Racing From the Meadowlands
A-E *David L. Wolper Presents--Trial at Nuremberg*
USA *The Equalizer*
TDC *Beyond 2000*
CNN News

12:30 a.m.
2 *Night Heat*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The 21 Edition*
TBS *National Georgraphic Explorer*
NICK *Dobie Gillis*

1:00 a.m.
7 **Movie:** *The Last Chase*
9 *New Twilight Zone*
11 News
13 *The Fightin' Shirley*
BRV *Threshold*
HBO **Movie:** *Altered States*
NICK *Patty Duke*
A-E *Miss Marple: Body in The Library*
MSG *Wrestling*
USA *Madame's Place*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
4 *Later with Bob Costas*
5 *McCreary Report*
9 *Joe Franklin*
13 *Today's Japan*
MAX **Movie:** *Full Metal Jacket*
TMC *Posed for Murder*
NICK *My Three Sons*
SHO **Movie:** *Fourth Story*
USA *Hollywood Insider*
TDC *Wild About Wheels*

1:40 a.m.
2 *Trump Cards*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *The Donna Reed*
A-E *An Unsuitable Job for a Woman*
TDC *Discovery Sport*

2:10 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Ball of Fire*
TBS **Movie:** *Julie*
NICK *Mr. Ed*
TDC *Wheels in Sport: Wheels Across a Continent*

2:45 a.m.
HBO *The Boost*

3:00 a.m.
5 **Movie:** *Berlin Tunnel*
9 *Home Shopping Spree*
13 *Global Links*
21 *You, Me & Technology*
BRV *Patrick Dupont*
NICK *Bewitched*
A-E *M.J. Bullock at the Improv*
SHO **Movie:** *The Seduction of Inga*

3:20 a.m.
TMC **Movie:** *Suddenly Last Summer*

3:30 a.m.
4 *Joker's Wild*
MAX *A Man Called Sledge*

TUE., FEB. 5

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *The Hunter*
LIFE *The Child Saver*
NICK *The Best of Double Dare*
ESPN *NBA Today*
A-E *The Avengers*
SHO **Movie:** *The Big Blue*
TNT *Gilligan's Island*
USA *Cartoon Express*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
SC Racing From Gulfstream
NICK *Make the Grade*
ESPN *Up Close*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Ringside: Art Rust, Jr.*
NICK *Inspector Gadget*
ESPN *SportsCenter*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *Nightly Business Report*
TBS *Andy Griffith*
SC *Devils Pre-Game Show*
NICK *Looney Tunes*
ESPN **College Basketball:** Oklahoma vs. Kansas State
MSG **Basketball:** NY Knicks vs. Orlando Magic
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Rescue 911*
4 *Matlock*
5 **Movie:** *Close Encounters of the Third Kind*
7 *Who's the Boss?*
9 *They Came From Outer Space*
11 **Movie:** *Risky Business*
13 *Nova: The Hunt for China's Dinasours*
21 *National Geographic*
31 *Seasons of Life*
BRV *The Woman in Question*
TBS **Movie:** *A Force of One*
HBO *Superman*
SC **Hockey:** Calgary vs. Devils
MAX **Movie:** *Hard to Kill*
NICK *Mr. Ed*
TMC **Movie:** *Great Balls of Fire*
A-E *Biography: Fergie: The Duchess of York*
SHO **Movie:** *Ninotchka*
TNT **NBA Basketball:** Utah vs. Minnesota
USA *Murder, She Wrote*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Primenews*

8:30
7 *Davis Rules*
NICK *Bewitched*

9:00
2 **Movie:** *Sea of Love*
4 *In the Heat of the Night: Child of Promise*
7 *Roseanne*
9 *Amazing Stories*
13 *Frontline--Cuba and Cocaine*
21 *Nova*
31 *The Infinite Voyage*
LIFE **Movie:** *Thompson's Last Run*
NICK *Get Smart*
A-E *Clara*
USA *Tuesday Night Fights*
TDC *Beyond Tomorrow*
CNN *Larry King Live*

9:30
7 *Coach*
MAX *Night Game*
NICK *Dragnet*
ESPN **College Basketball:** Kentucky vs. Louisiana State
TDC *Invention*

10:00
4 *Law & Order*
9 11 CNN News
7 *thirtysomething*
13 *Out: Tongues Untied*
21 *Nature of Things*
31 *Wild America*
BRV *The Blue Lamp*
TBS **Movie:** *Mr. Majestyk*
NICK *Saturday Night Live*
TMC **Movie:** *She-Devil*
MSG **Big East Basketball:** Villanova vs. St. John
A-E *Arthur Miller*
SHO **Movie:** *White Ghost*
TDC *Australian Animals Adrift in Time: The Drifting Museum*

10:30
21 *Star Hustler*
31 *News City*
HBO *Comedy Hour: The Best of Robert Townsend & His Partners in Crime*
SC *Sports Nightly*
NICK *Fernwood 2Night*
TNT **Movie:** *Cool Breeze*

11:00
2 4 5 7 News
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *'Allo 'Allo*
31 Korean Programming
BRV *Accident*
SC *Jerry Tarkanian Show*
NICK *Alfred Hitchcock*
A-E *Mary Wilson at the Improv*
USA *Miami Vice*
TDC *Wings*
CNN *Moneyline*

11:30
2 *Fly By Night*
4 *Tonight Show*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize: America's Civil Rights Years*
HBO *Mind Games*
SC Racing From Gulfstream Park
MAX **Movie:** *Casualties of War*
NICK *Green Acres*
ESPN *SportsCenter*
TMC *Echoes of Paradise*
A-E **Movie:** *Super Dave*
CNN *Sports Tonight*

MIDNIGHT
5 M*A*S*H
7 *Into the Night*
11 *Odd Couple*
13 *Voices and Visions--Langston Hughes: The Dream Keeper*
TBS **Movie:** *Chato's Land*
NICK *Donna Reed*
MSG Harness Racing
A-E *Biography: Fergie: The Duchess of York*
SHO *Back to the Future II*
USA *The Equalizer*
TDC *Survival!*
CNN *Newsnight*

12:30 a.m.
2 *Scene of the Crime*
4 *David Letterman*
5 *Personalities*
9 *Party Machine*
11 *The Jeffersons*
21 *The 21 Edition*
NICK *Dobie Gillis*
TNT *Bend of the River*

1:00 a.m.
5 *Love Connection*
7 **Movie:** *Japanese War Bride*
9 *New Twilight Zone*
11 News
13 *The Fightin' Shirley C.*
21 *Twentieth Century History*
BRV *The Woman in Question*
HBO **Movie:** *Degree Burn*
MAX *The Marilyn Diaries*
NICK *Patty Duke*
TMC *Watchers*
MSG *Wrestling*
A-E *Clara*
USA *USA Tuesday Night Fights*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
NICK *My Three Sons*
TDC *Profiles of Nature: Bighorn Sheep*

1:40 a.m.
2 *Trump Cards*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *Big House U.S.A.*
NICK *Donna Reed Show*
A-E *Arthur Miller*
SHO *Showtime Comedy Club All-Stars*
TDC *A World Away: Washington, D.C.--A Capital Adventure*

2:10 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Beloved Enemy*
BRV *The Blue Lamp*
NICK *Mr. Ed*
TNT *The Nun and the Sergeant*

2:45 a.m.
HBO *The Kids in the Hall*
MAX *Hard to Kill*

3:00 a.m.
5 **Movie:** *Berlin Tunnel, Part II*
9 *Home Shopping Spree*
13 *Global Links*
21 *Bill of Rights in Action*
NICK *Bewitched*
TMC *In Cold Blood*
A-E *Mary Wilson at the Improv*
SHO **Movie:** *Tough Guys Don't Dance*
USA **Movie:** *Invicible Obsessed Fighter*

3:15 a.m.
HBO **Movie:** *Blades*

3:30 a.m.
4 *Joker's Wild*
7 **Movie:** *The Night Strangler*
NICK *Dragnet*

Weekend, Feb. 2–3

SAT., FEB. 2

8:00 a.m.
2 *Muppet Babies*
4 *Camp Candy*
5 *Zazoo U*
7 *The New Adventures of Winnie the Pooh*
13 *Wall $treet Week*
21 **Movie:** *It's Love Again*
31 *Japanese TV*
TBS *Bonanza*
HBO **Movie:** *The Experts*
NICK *Count Duckula*
TMC **Movie:** *The Champ*
ESPN *Fishing*
A-E *Journey to Adventure*
SHO **Movie:** *Duck Soup*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:30 a.m.
2 *California Raisins*
4 *Rick Moranis at Gravedale High*
5 *Bobby's World*
7 *The Wizard of Oz*
13 *Adam Smith's Money World*
MAX **Movie:** *Scrooged*
NICK *Heathcliff*
A-E *World of Survival*
CNN *The Big Story*

9:00 a.m.
2 *Garfield and Friends*
4 *Captain N and Super Mario Brothers*
5 *Tom and Jerry's Kids*
7 *Slimer! and the Real Ghostbusters*
11 *Wrestling*
13 *Bookmark*
TBS *Wrestling*
NICK *Inspector Gadget*
A-E **Movie:** *Ali Baba and the Forty Thieves*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

9:30 a.m.
5 *Attack of the Killer Tomatoes*
13 *One on One*
NICK *Inspector Gadget*
SHO **Movie:** *Victor Victoria*
CNN *Moneyweek*

9:45 a.m.
21 **Movie:** *A Farewell to Arms*

10:00 a.m.
2 *Teenage Mutant Ninja Turtles*
4 *Kid 'n' Play*
5 *Piggsburg Pigs*
7 *Beetlejuice*
11 *Soul Train*
13 *Firing Line*
TBS National Geographic
HBO *Inside the NFL*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
TMC **Movie:** *Haunted Honeymoon*
TNT *How the West Was Won*
TDC *Profiles of Nature*

10:30 a.m.
4 *Chipmunks Go to the Movies*
5 *Fun House*
7 *New Kids on the Block*
13 *American Interests*
31 *Washington Week in Review*
MAX **Movie:** *The Undefeated*
TDC *Wildlife Chronicles*

11:00 a.m.
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
7 *Bugs Bunny*
9 *Superman*
11 *Fame*
13 *Tony Brown's Journal*
31 *Eye on Asia*
HBO **Movie:** *Baby Boom*
NICK *Think Fast*
A-E *Footsteps of Man: Taking the Heat*
TNT **Movie:** *The Last Outpost*
USA *The Youth Quake*
TDC *Safari*

11:30 a.m.
2 *Pee Wee's Playhouse*
4 *The Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
13 *Open Mind*
21 **Movie:** *His Girl Friday*
NICK *Don't Just Sit There*

NOON
2 *Dink, the Little Dinosaur*
4 *Saturday Videos*
5 *Wrestling*
7 *Little Rosey*
9 *It's a Knockout*
11 *Star Search*
13 *America's Defense Monitor*
21 *Gourmet Cooking*
31 *Video Music Box*
TBS *Hogan's Heroes*
NICK *Dennis the Menace*
TMC **Movie:** *Heartbreak Hotel*
ESPN *Senior PGA Tour*
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *The Dream Team*
USA **Movie:** *The Nest*
TDC *Films for the Family: Treasure Chase*

12:30
2 *CBS Storybreak*
4 *NBA Inside Stuff*
7 *Weekend Special: Runaway Ralph Part 1*
13 *South Africa Now*
21 *Cuisine Rapide*
MAX **Movie:** *Gleaming the Tube*
NICK *Dennis the Menace*
CNN *Evans & Novak*

12:45
TNT **Movie:** *Advance to the Rear*

1:00
2 *Winter Sportscast*
4 *America's Top Ten*
5 *American Gladiators*
7 Sports Quest With Larry Bowa
9 *New Adam 12*
11 **Movie:** *Skateboard*
13 *G.E.D.*
21 *Frugal Gourmet*
31 *Pakistani Television*
HBO **Movie:** *The Little Monsters*
NICK *Lassie*
MSG Bowling
A-E *David L. Wolper Presents--Project: Man in Space*
CNN Newsday

1:30
4 *The Flying Nun*
5 *Runaway With the Rich and Famous*
9 *New Dragnet*
21 *Nothing Scared*

2:00
2 *NCAA College Basketball*
4 *Sportsworld*
5 **Movie:** *Highlander*
7 *Story of a People: The Black Road to Hollywood*
9 *Airwolf*
13 *The Musicals—Carefree*
21 *Joy of Painting*
31 *American Art Forum*
NICK *Special Delivery*
TMC **Movie:** *Starman*
A-E *The Golden Age of Rock 'n' Roll*
SHO **Movie:** *Listen to Me*
USA **Movie:** *The Swarm*
TDC *A World Away*

2:30
21 *Welcome to My Studio*
31 *State of the Arts*
MAX **Movie:** *The Paper Chase*

3:00
7 *Professional Bowlers Tour*
9 *They Came From Outer Space*
11 **Movie:** *Switching Channels*
21 *Motorweek*
31 *Eye on Dance*
TBS **Movie:** *None But th Brave*
HBO **Movie:** *The Experts*
A-E **Movie:** *Who's ThatKnocking at My Door*
TNT **Movie:** *Those Daring Young Men in Their Jaunty Jalopies*
TDC *Discovery Showcase*

3:30
13 *Nova*
21 *Suddenly*
31 *All About TV*
CNN *Your Money*

4:00
2 *AT&T Pebbel Beach Golf*
4 **College Basketball:** Duke vs. Notre Dame
5 *Facts of Life*
9 *She-Wolf of London*
21 *Degrassi High*
31 *Sounds Brazilian*
NICK *You Can't Do That on Television*
TMC **Movie:** *Alien Nation*
MSG **College Basketball:** Missouri vs. Iowa State
SHO **Movie:** *Always*
TDC *Vietnam: The Ten Thousand Day War*

4:30
5 *What a Dummy*
7 *Wide World of Sports*
13 *Hometime*
21 *Star Cops*
31 *South Africa Now*
HBO **Movie:** *Plain Clothes*
MAX **Movie:** *She's Having a Baby*

5:00
5 *Mr. Belvedere*
9 *Knight Rider*
11 **Movie:** *Pee Wee's Big Adventure*
13 *Matters of Taste*
21 *Scarface*
31 *American Interests*
BRV *Oh! What a Lovely War*
TBS *Fishing with Roland Martin*
NICK *Mr. Wizard's World*
A-E *Comedy Hour*
TNT *Logan's Run*
TDC *Discovery Sport*
CNN *Early Prime*

5:30
5 *Harry and the Hendersons*
13 *New Yankee Workshop*
31 *European Journal*
TBS *Fishing with Orlando Wilson*
NICK *Dennis the Menace*
TMC **Movie:** *Winter People*
TDC *Wild About Wheels*
CNN *Newsmaker Saturday*

6:00
2 *The People*
4 7 CNN News
9 *A Team*
5 *Three's Company*
13 *Innovation*
31 *Polish TV Network*
TBS *Wrestling*
HBO **Movie:** *Her Alibi*
LIFE **Movie:** *Warm Hearts, Cold Feet*
NICK *Family Double Dare*
ESPN *Senior PGA Tour*
A-E *Miss Marple: Body in the Library*
SHO **Movie:** *The Forbidden Dance*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *All in the Family*
13 *Wild America*
31 *Hello Austria/Hello Vienna*
MAX **Movie:** *Thrillkill*
NICK *Family Double Dare*
CNN *Pinnacle*

7:00
2 News
4 *Roggin's Heroes*
5 *Golden Girls*
7 Eyewitness News Magazine
9 *Amen*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *Marty*
31 Italian Programming
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *All Creatures Great and Small*
TDC *America Coast to Coast*

7:30
2 *Studio 22*
4 *Memories: Then and Now*
5 *Night Court*
7 New York Views
9 *227*
BRV *Champlin on Film: Tom Hulce*
NICK *Looney Tunes*
TMC **Movie:** *Haunted Honeymoon*
MSG **Basketball:** New York vs. Sacramento
CNN *Sports Saturday*

8:00
2 *Uncle Buck*
4 *Amen*
5 *Totally Hidden Videos (1 hour)*
7 *Young Riders*
9 *Police Story*
11 **Movie:** *Better Off Dead*
13 *Channel Crossings Special: Pennies From Heaven*
31 *The Rise and Fall of Reginald Perrin*
BRV *The Blue Lamp*
TBS **Movie:** *Kung Fu*
HBO **Movie:** *Flashback*
LIFE **Movie:** *Penalty Phase*
MAX **Movie:** *Indiana Jones and the Last Crusade*
ESPN *Auto Racing*
A-E **Movie:** *Mean Streets*
SHO **Movie:** *Glory*
TNT **Movie:** *Hide in Plain Sight*
USA **Movie:** *The Omen*
TDC *Challenge*
CNN *Primenews*

8:30
2 *Lenny*
4 *Fanelli Boys*
31 *Shelley*
NICK *Bewitched*

9:00
2 **Movie:** *Throw Moma From the Train*
4 *Golden Girls*
5 *Cops*
7 *Under Cover*
9 News
21 *Angry Men*
31 *Ripping Yarns*
NICK *Get Smart*
TMC **Movie:** *Psycho*
TDC *Wings*
CNN *Showbiz Week*

9:30
4 *Empty Nest*
9 **Basketball:** New Jersey vs. Utah
13 *Film on Film*
31 *Two's Company*
TBS **Basketball:** Atlanta vs. Denver
NICK *Dragnet*
CNN *East Meets West*

10:00
5 11 CNN News
4 *Carol & Company*
7 *Twin Peaks*
31 *'Allo 'Allo*
BRV *Lenny Henry Show #1*
HBO *HBO Comedy Hour*
MAX **Movie:** *Out on Bail*
NICK *Saturday Night Live*
MSG **Basketball:** Seton Hall vs. St. John's
A-E *Best of Evening at the Improv*
SHO *Showtime Comedy Hour*
TNT **Movie:** *Which Way Home*
TDC *Survival*

10:30
4 *Dear John*
5 *M*A*S*H*
31 *Just for Laughs*
BRV *The Lenny Henry Show #2*
NICK *Fernwood 2Night*
ESPN *NFL All Pro Team*

11:00
2 4 7 News
5 *Comic Strip Live*
11 *The Odd Couple*
13 **Movie:** *Princess Tam-Tam*
31 *World TV*
BRV *Big World: Terence Trent D'Arby*
SC **College Basketball:** Gonzaga vs. Santa Clara
NICK *Alfred Hitchcock*
TMC **Movie:** *Screwball Hotel*
A-E *Greg Evigan at the Improv*
SHO *Super Dave*
CNN *Capital Gang*

11:30
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *Rider on the Rain*
11 **Movie:** *Saturday Night Fever*
21 *Kennel Murder Case*
TBS *Olympic Exclusive*
HBO **Movie:** *Heathers*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
5 *American Gladiators*
9 *Barney Miller*
BRV *The Duelist*
MAX **Movie:** *After Midnight*
NICK *Donna Reed*
A-E **Movie:** *Mean Streets*
TDC *Arthur C. Clarke*
CNN *Newsnight*

12:30 a.m.
2 *Quincy, M.E.*
13 **Movie:** *Lola Montes*
NICK *Dobie Gillis*
SHO **Movie:** *The Banker*
TDC *Terra X*

12:45 a.m.
21 **Movie:** *The Front Page*

1:00 a.m.
4 *It's Showtime at the Apollo*
5 *Pump It Up*
31 *Night Flight*
TMC **Movie:** *Casualties of War*
USA **Movie:** *The Howling III*
TNT *Festival of Stars*
TDC *Australian Animals Adrift in Time*

1:20 a.m.
7 News

1:30 a.m.
2 *Witness to Survival*
MAX **Movie:** *No Retreat, No Surrender*

1:45 a.m.
7 News

2:00 a.m.
2 **Movie:** *Gunfight in Black*
4 *Byron Allen Show*
5 **Movie:** *The Bamboo Saucer*
11 **Movie:** *Looking for Mr. Goodbar*
NICK *The Donna Reed Show*
TDC *Nature of Things*

2:15 a.m.
7 News

2:20 a.m.
SHO **Movie:** *Fright Night Part 2*

2:30 a.m.
7 **Movie:** *Mr. Moto in Danger Island*
13 *Opera from the Palace*
21 *Our Town*
HBO **Movie:** *Blind Fear*

2:50 a.m.
Movie: *Keaton's Cop*
TBS **Movie:** *The Last Man on Earth*

3:00 a.m.
4 *Fight Back*
MAX **Movie:** *Moontrap*
TMC **Movie:** *Alien Nation*
TNT *Hollywood Legends*

3:30 a.m.
4 *Weekend with Crook and Chase*
11 *Fantasy Island*

4:00 a.m.
4 *On the Beam*
5 **Movie:** *Tarzan's New*

York Adventure
11 *Trapper John*

4:14 a.m.
2 **Movie:** *Kong Island*

SUN., FEB. 3

8:00 a.m.
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Silver Spoons*
13 *Mister Rogers' Neighborhood*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *Young Dr. Kildare*
ESPN *Lifestyle Magazine*
A-E *Journey to Adventure*
SHO *The Fourth Wish*
TNT *Popeye*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
9 *Bugs and Daffy Hour*
13 *Shining Time Station*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
NICK *Heathcliff*
ESPN *Lee Haney's Champ Workout*
A-E *World of Survival*

9:00 a.m.
2 CBS Morning News With Charles Kuralt
4 *Sunday Today*
7 **Movie:** *Huckleberry Finn*
11 *Fame*
13 *Sesame Street*
21 **Movie:** *My Favorite Brunette*
TBS *Brady Bunch*
HBO *Back to School*
NICK *Cartoon Kablooey*
ESPN *Inside the PGA Tour*
A-E **Movie:** *The Great Sioux Uprising*
TNT *Bugs Bunny and Pals*
TDC *Deaf Mosaic*
CNN *Daywatch*

9:30 a.m.
9 *Widget*
TBS *Andy Griffith*
MAX **Movie:** *The Forbidden Dance*
NICK *Flipper*
TMC **Movie:** *Mad Max Beyond Thunderdome*
ESPN *Mastering Golf*
TDC *Orphans of the Wild*
CNN *Your Money*

10:00 a.m.
9 *Steampipe Alley*
11 *Incredible Hulk*
13 *Mister Rogers' Neighborhood*
TBS *Good News*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
ESPN *Scholastic Sports America*
SHO **Movie:** *Chances Are*
TNT **Movie:** *Around the World Under the Sea*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
7 *Sneak Peek*
13 *Square One TV*
TBS **Movie:** *Midway*
ESPN *Sportsweekly*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition with Jim Jenson and Ed Koch*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
9 *My Secret Identity*
11 *C.H.I.P.S.*
13 *Wild America*
21 **Movie:** *Pippin*
HBO **Movie:** *The Bad News Bears in Breaking Training*
NICK *Cartoon Kablooey*
ESPN *Sports Reporters*
A-E *Arts & Entertainment Revue*

11:15 a.m.
MAX **Movie:** *On the Beach*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
13 *Newton's Apple*
NICK *SK8 TV*
TMC *Fast Food*
ESPN *Sportscenter*
CNN *NFL Preview*

NOON
2 *NCAA College Basketball Doubleheader*
4 *This is the NFL*
5 *WWF Wrestling Challenge*
9 *Out of This World*
11 **Movie:** *TAG*
13 *Caucus: New Jersey*
NICK *Wild and Crazy Kids*
A-E *Doodley Moore at the Hollywood Bowl*
SHO **Movie:** *Inherit the Wind*

12:30
4 **NBA Basketball:** *Pre-game & Double Header: Phoenix Suns vs. Detroit Pistons and Chicago Bulls vs. Los Angeles Lakers*
7 *Like It Is*
9 *New Lassie*
13 *Inside Albany*
HBO *The Women of Brewster Place*
NICK *Dennis the Menace*
ESPN *LPGA Golf*
TNT *Gungadin*
TDC *A House for All Seasons*
CNN *Science & Technology Week*

1:00
5 **Movie:** *How To Beat the High Cost of Living*
9 **Movie:** *Hang'Em High*
13 *Turnstyles*
21 **Movie:** *Show Boat*
NICK *Fifteen*
TMC **Movie:** *Mississippi Burning*
MSG Major Indoor Lacrosse
TDC *America Coast to Coast*

1:30
13 *To Care: A Portrait of Three Elderly Caregivers*
NICK *Lassie*
MAX **Movie:** *Bronco Billy*
CNN *Moneyweek*

2:00
7 **College Basketball**
11 **Movie:** *Playing for Keeps*
13 *Live From Lincoln Center*
31 *World Chronicle*
NICK *Special Delivery*
A-E *Living Dangerously*
USA **Movie:** *White Fire*
TDC *Bill Burrud's Animal Odyssey*

2:30
2 *Olympic Winterfest*
31 *Ask Congress*
TBS **Movie:** *The Green Berets*
ESPN *Auto Racing*
SHO **Movie:** *Rocket Gibraltar*

3:00
5 **Movie:** *The Mechanic*
9 **Movie:** *Invasion of the Body Snatchers*
31 *This Old House*
A-E *Mean Streets*
TNT *Which Way Home*
TDC *Survival*
CNN *World Report*

3:30
2 *AT&T Pebble Beach Golf*
21 **Movie:** *Ryan's Daughter*
31 *Hometime*
HBO **Movie:** *Mad Max Beyond Thunderdome*
MAX **Movie:** *Translyvania Twist*
TMC **Movie:** *Maxie*
ESPN *Tennis: 1991 Davis Cup*

4:00
7 **College Basketball**
11 **Movie:** *Better Off Dead*
31 *Polish Television Network*
NICK *You Can't Do That on Television*
TDC *War Chronicles*

4:30
SC *Islander Pre-Game Show*
NICK *Out of Control*
SHO **Movie:** *Speed zone*
TDC *Firepower*

5:00
5 **Movie:** *Columbo*
9 *Superboy*
13 *Cuisine Rapide*
31 *Leon Charney Report*
SC **Hockey:** Hartford vs. Islanders
MAX **Movie:** *Butch Cassidy and the Sundance Kid*
NICK *Fifteen*
TMC **Movie:** *Glory*
TDC *Australian Animals*
CNN *Earlyprime*

5:30
9 *Superforce*
13 *Frugal Gourmet*
TBS *Captain Planet*
HBO *Teen Witch*
NICK *Dennis The Menace*
A-E *A World In Action*
CNN *Newsmaker Sunday*

6:00
2 4 7 News
9 *Knight Rider*
11 **Movie:** *Howard the Duck*
13 *This Old House*
31 *Polish Sunday*
TBS *Main Event*
NICK *Wild Crazy Kids*
ESPN *Senior PGA Tour*
A-E *Biography: Harry Truman*
SHO **Movie:** *Chances Are*
TNT **Movie:** *Hollywood Legends*
TDC *Wild Things*
CNN *This Week in the NBA*

6:30
2 4 7 News
13 *Moyers: A World of Ideas*
NICK *Family Doub. Dare*

7:00
2 *60 Minutes*
4 *Sunday Best*
5 *True Colors*
7 *Life Goes On*
9 **Movie:** *Death Wish*
13 *Travels*
31 *An American Family*
TBS **Movie:** *High Plains Drifter*
HBO *Real Genius*
MAX **Movie:** *The Forbidden Dance*
NICK *Inspector Gadget*
TMC **Movie:** *Troop Beverly Hills*
MSG *Sportsdesk*
A-E *Vietnam War With Walter Cronkite*
USA **Movie:** *Deadly Desire*
TDC *Best of the BBC*

7:30
5 *Parker Lewis Can't Lose*
21 **Movie:** *How the West Was Won*
NICK *Looney Tunes*
ESPN *Sportscenter*
MSG *The Lou Carnesecca Show*

8:00
2 *Murder, She Wrote*
4 *Real Life With Jane Pauley*
5 *In Living Color*
7 *America's Funniest Home Videos*
11 *21 Jump Street*
13 *Nature: The Great Rift*
31 *Cafe Lena*
BRV *Mickey and Nickey*
SC *Thoroughbred Action*
NICK *Looney Tunes*
ESPN *ESPN's 1990* **NFL Football**
MSG *High School SportsWeek*
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *The Package*
TNT **Movie:** *Marlowe*
TDC *Nature and Things*
CNN *Primenews*

8:30
4 *Exposé*
5 *Get a Life*
7 *America's Funniest People*
SC *Above the Rim*
NICK *Bewitched*

9:00
2 **Movie:** *Hallmark Hall of Fame: Sarah, Plain and Tall*
4 **Movie:** *In Broad Daylight*
5 *Married With Children*
7 **Movie:** *Son of the Morning Star, Part I*
9 *Party Machine*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre--20th Anniversary Favorites: I, Claudius*
31 *Mystery! Poirot II*
TBS *National Geographic Explorer*
HBO **Movie:** *Back to School*
SC *The Orange Report*
MAX **Movie:** *Next of Kin*
NICK *Get Smart*
TDC *Discovery Sunday*
TMC **Movie:** *Mad Max Beyond the Thunderdome*
A-E *The Feathered Arrow*
CNN *Week in Review*

9:30
5 *Good Grief*
SC *Rinkside*
NICK *Dragnet*

10:00
5 *Comic Strip Live*
9 11 CNN News
13 *Adam Smith's Money World*
31 *Eastenders*
BRV **Movie:** *The Last Temptation of Christ*
SC *Ed Randall*
NICK *Saturday Night Live*
A-E *Arts and Entertainment Revue*
SHO **Movie:** *Cobra*
TNT *No Way to Treat a Lady*

10:30
9 *On Scene: Emergency Response*
13 *Jazz Blues and Black Women Who Sing*
SC *Sports Nightly*
NICK *America 2Night*

10:45
TNT **Movie:** *The Subject Was Roses*

11:00
2 4 5 7 News
9 *Arsenio Hall*
11 *The Odd Couple*
13 *Channel Crossings*
21 *Casebook of Sherlock Holmes*
31 Korean Programming
TBS *Network Earth*
BRV *Creditors*
HBO *Tango & Cash*
SC *Racing From Gulfstream Park*
MAX **Movie:** *Hard to Kill*
NICK *Alfred Hitchcock*
TMC **Movie:** *Out of the Dark*
ESPN *SportsCenter*
A-E *Caroline's Comedy Hour*
TDC *Wings*

11:30
2 News
5 *Sports Extra*
7 **Movie:** *Trading Hearts*
11 *Star Trek: The Next Generation*
21 *Masterpiece Theatre: 20th Anniversary Favorites*
TBS *Beauty Breakthrough*
NICK *Green Acres*
SHO *Hollywood Hot Tubs*
CNN *Sports Tonight*

11:45
2 *Sports Update*
4 *George Michael's Sports Machine*

MIDNIGHT
2 *Entertainment Tonight*
5 *A Current Affair Extra*
TBS *Deal A Meal USA*
NICK *Self-Improvement*
A-E *Nippon: Japan Since 1945*
TDC *Best of BBC*

12:30 a.m.
11 *Jesse Jackson Show*
21 *Just for Laughs*
TBS *The World Tomorrow*
BRV *Champlin on Film: Sally Field*
MAX **Movie:** *The Expendables*
NICK *American Marketing Systems*
TNT *Trailer Camp*

1:00 a.m.
2 *Quincy, M.E.*
5 *Weekend Travel Update*
13 *American Pie*
BRV *A Russai of One's Own*
TBS *Your Kids/Hidden Keys*
HBO *Fatal Beauty*
NICK *Gateways Research*
TMC **Movie:** *Glory*
A-E *Children of the Jaguar*
USA **Movie:***Discovery Sunday*

1:15 a.m.
4 *Memories: Then and Now*
SHO *Stand By Me*
TNT *Festival of Stars*

1:30 a.m.
11 *Tales From the Darkside*
7 News
TBS *Will Your Kids Make the Grade*

1:47 a.m.
4 *Missing/Reward*

2:00 a.m.
2 *Nightwatch*
7 *News*
11 *Monsters*
13 *The American Experience*
NICK *The Donna Reed Show*

2:15 a.m.
4 *Crime Stoppers 800*
7 **Movie:** *The Plutonium Incident*
MAX **Movie:** *See No Evil, Hear No Evil*

2:30 a.m.
11 *Friday the 13th*
7 News
BRV *War of the Roses: Richard the King*
TBS *Christian Children's Fund*
NICK *On the Television*

2:45 a.m.
4 *Smash Hits*
HBO *Internal Affairs*
SHO *Talk Radio*

3:00 a.m.
9 *Home Shopping Overnight*
NICK *Bewitched*
TBS *Love After Marriage*
TMC **Movie:** *Troop Beverly Hills*
A-E *Caroline's Comedy Hour*
11 *Trapper John, M.D.*

3:15 a.m.
4 *Video Challenge*

3:30 a.m.
BRV *Mickey and Nicky*
TBS *Master Wok*
NICK *Dragnet*

3:45 a.m.
4 *Positively Black (R)*

4:00 a.m.
5 *Naked City*
TBS *Main Event*
MAX **Movie:** *Next of Kin*
NICK *Alfred Hitchcock*

4:10 a.m.
4 *Today's FBI*

4:30 a.m.
NICK *Fernwood 2Night*

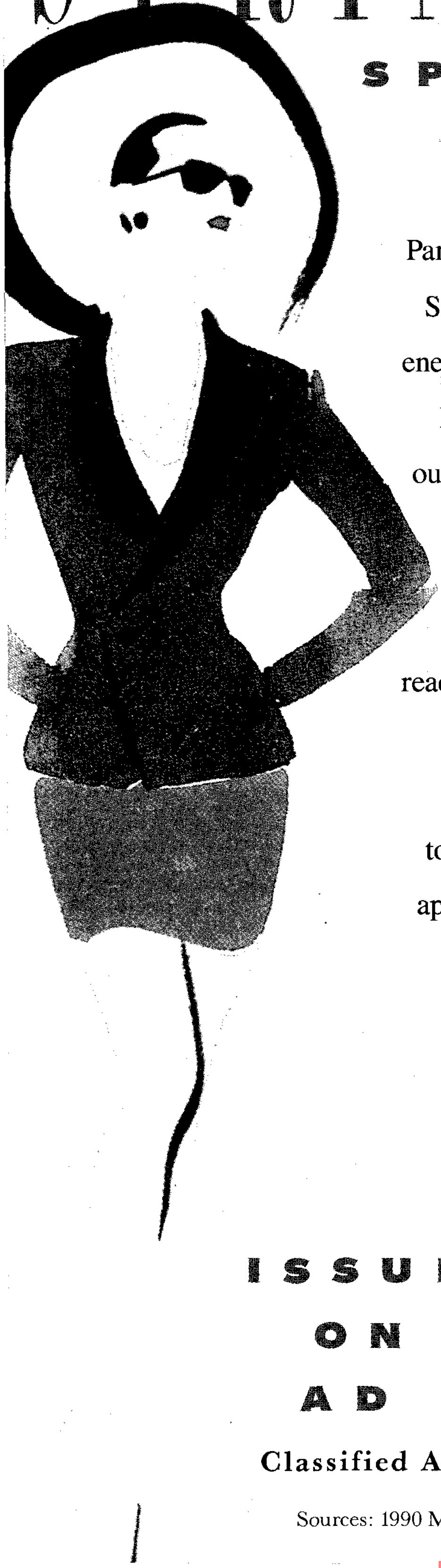
5:00 a.m.
5 *Movietone News*
7 *The Guns of Will Sonnett*
TBS *Hogan's Heroes*
HBO *The Keep*
NICK *Dobbie Gillis*
TMC **Movie:** *Quo Vadis*

5:25 a.m.
7 *Morning Stretch*
11 *Fantasy Island*
BRV *Champlin on Film: Sally Field*
TBS *Gomer Pyle*
NICK *My Three Sons*

WOMEN'S AND MEN'S

SPRING FASHION

SPECIAL ISSUE



Jaunty as the tulips along Park Avenue, Fashion Editor Martha Baker's Spring Fashion Issue bursts forth with the energy of the season. From color to cut, from line to length, from morning to noon to out-at-night, these are the looks that will set the stylish shopping.

And buying. NEW YORK's affluent readers (median income $110,400) have an eye for finery: They're nearly four times as likely as the average affluent adult to have bought $5,000 or more in women's apparel last year. This search for style made NEW YORK the No. 1 magazine in retail advertising pages last year.

Call Publisher Janice Grossman at 212-880-0700 for more information.

ISSUE DATE: 2/25

ON SALE: 2/18

AD CLOSE: 2/4

Classified Ad Close: 2/12. Call 212-643-6500.

Sources: 1990 MMR, 1989 PIB Illustration by Lamont O'Neal

The Call of the Wild
NEW YORK
SPRING FASHION
By Martha Baker

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Joanne DeCandia for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT/HOUSE SITTING

House/Apt Sitter Available—Responsible female. Call Cheryl 717-652-3425

APARTMENT EXCHANGE

Swap Room In Sag Harbor—For room in the city. Call Susan 516-725-0310

OFFICE Manhattan

E. 40th Off Park—Incl receptionist/util's. 2 rms, $960/mo & $1680/mo. 212-867-3585

HOUSE Westchester

PELHAM MANOR 29 MIN NYC
SOUTHERN COLONIAL $665,000
1929 quality, elegantly renovated and decorated, 6 BRs, 3 1/2 baths. Prime street in desirable community with excellent schools.
C.S. McClellan Real Estate
215 Wolf's Lane **(914) 738-5150**

FORECLOSED PROPERTY

So. Carolina—Resort, land & many other properties. Exclusive service by subscription only. **MarkeTech Co. 803-763-1465**

HOUSE New Jersey

Paramus Mini-Estate—10 mi. GWB, 1 ac., 4 lg BRs, 4 full bths, 6 garage spaces, carriage house apt, pool, hot tub. Must sell. Ask $399,000. Make offer. **201-261-9035**

1.6 Million Readers—See your ad in **Town & Country Properties** 212-643-6500

Property Arizona

INVEST IN THE SUN!—Residential or income property located in Arizona. **Sylvia Whitlock 602-722-2567 or 577-5408**

COUNTRY PROPERTY For Sale/Rent

New Luxurious Contemp—Eagle's Nest Home. Unique circular design, 3 BR, 2 1/2 bth, pagoda ceiling, full deck, fplc, garage, fully carpeted, jacuzzi, majestic views, full service lake, near major ski mtn. Only $148,500. **914-632-9638 or 518-766-5562**

To Advertise In
New York Magazine's
TOWN AND COUNTRY PROPERTIES
Call Joanne DeCandia at,
212-643-6500

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Thailand—Superior group/independent travel. Bolder Adventures - 800-397-5917.

TOUR AND TRIP

SINGLES IN MOTION LTD.
Group travel for the selective single.
Call **212-884-4464** for info

AIRLINE

SAVE $$$ - UP TO 27%
On International Airline Tickets
- Major airlines/flights of your choice.
- Airline-quoted fares discounted directly.
- Save to Europe, Asia, Africa & Far East.

Call 212-695-9100 (M-F - 9-5)
Prime Connection Travel Services Div.

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

To Advertise In The Travel Section - Call Joanne DeCandia at 212-643-6500

SEASONAL RENTAL

FL GULF COAST ISLAND PARADISE Fully-equipped waterfront, 2 BR/2 bth - on 3-mile sandy beach. Mr. Lau. **212-727-8181**

BED & BREAKFAST New York

B & B—Ultra lux, E. 80's. From $85/night. Exclusive neighborhood. 212-879-2276

ROMANTIC APT SUITES
Jacuzzis, Saunas, Fireplaces
INN NEW YORK CITY **212-580-1900**

Gracie Inn—Apt. hotel. E. 81st & York. Bkfst incl. $79-$150/night. 212-628-1700

B&B NYC—Hosted/unhosted, East Side/West Side, uptown/downtown, elegant/economical. **212-362-2304**

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

BED & BREAKFAST New Jersey

Fall Weekend Package at Woodleigh House, a Cape May Country Victorian B&B. Pvt baths, hearty continental bkfst. Relaxed, informal setting. Bikes. Centrally located. Call for reserv. **609-884-7123**

Spend A Few Relaxing Days With A Charming Victorian. At Cape May's most elegant B&B. * Open All Year * Spectacular Ocean Views * Beach Equipment & Tags * Bikes * Private Baths * Gourmet Breakfast * PM Tea * Victorian Splendor. **Angel Of The Sea Bed & Breakfast** 5 Trenton Av, Cape May, NJ **800-848-3369**

For More Infomation on the Travel Section call Joanne DeCandia 212-643-6500

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

INNS AND LODGES New York

Hudson Valley...Hudson River Inn
Close to Historic Hudson Valley sites. 150 Deluxe Rooms in Secluded Wooded Setting. Indoor Pool, Billiard Room, Fitness Center, Tennis, Racquetball. Restaurant, Lounge, Entertainment. $89-$129 B&B per night. **(800) 825-5600, Ext 390**

Jeronimo's—Superb cuisine, tennis, htd pools, jacuzzi, sauna. 32 rms - w/bidets, terrs. $85 ppd. 75 miles NYC. **914-733-5652**

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

The Luxurious SOUTHAMPTON INN
Located in Village of Southampton, with MURDER MYSTERY INC., presents:
'ST. VALENTINE'S DAY MASSACRE'
Feb 15, 16, 17...Incl: Rooms, Food, Bar & Murder. **1-800-832-6500 or 516-283-6500**

INNS AND LODGES Vermont

Sugarbush, VT
SUGARBUSH INN
The full-service, newly remodeled hotel in the heart of Sugarbush Resort - New England's most exciting ski terrain - features 46 charming rooms, fine dining in three restaurants, library, fireplace sitting room, sports pavilion with indoor pool. **NEW YORK SKI SPECIAL** vacation packages available at just $99 per person, per night, double occupancy. **800-451-4320**

HOTEL New York

Chelsea Inn - 46 W. 17th St.
Charming rms w/kitchen. From $70/day. In NY - 212-645-8989 1-800-777-8215

Continued on next page.

Continued from previous page.

HOTEL The Islands

ANGUILLA, WEST INDIES Unspoiled, friendly island. **Rendezvous Bay Hotel** - modern rooms & villas on beach, spacious veranda. Snorkeling, seafood, swimming, tennis. Low fares. **Call 1-800-274-4893**

To Advertise In The Travel Section - Call Joanne DeCandia at 212-643-6500

HOTEL Connecticut

CONNECTICUT ESCAPE
Radisson Tara Hotel - Stamford, CT.
Enjoy the country charm of Fairfield County! Overnight accommodations Saturday evening, free parking, complimentary use of health facilities, lavish Jazz Brunch on Sunday - all included for $79/couple per night. Limited availability. Call 800-333-3333 or 203-359-1300 for information and other packages.

VILLA/CONDO/APTS Europe

Tuscany: Country Villa Rentals w/wo pool. **COLLIVERDI** I-53040. Cetona, Siena. Fax 011-39-5782-38153 **Tel. 011-39-578-238644** (1-3 pm - NY time)

WANT ATTENTION?
Place your ad in New York Magazine's **TRAVEL Section.** Try it...You'll get noticed! Call Joanne DeCandia at 212-643-6500.

VILLA/CONDO/APTS The Islands

St. Maarten—Oceanfront villa overlooking Saba & romantic sunsets. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

SKI AREAS Rockies & The West

Ski Vail/Beaver Creek—Near slopes, sleeps 6. Negotiable. 212-744-4886

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST
CAN BE HARD...
WE'LL MAKE IT EASY
Manhattan Referral Service sm selects a licensed therapist, specially trained to help with your problems. **212-439-0322**

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659.

SINGLES SUPPORT GROUPS
Get Emotional Support & Learn To Take Risks. Licensed Psychologists Forming Groups For Single, Separated, Divorced & Widowed Men & Women. Reasonable Fees/Insurance Accepted. No Charge Initial Individual Consultation. NYC Locations. **Call: 212-410-8351.**

DANCE

Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

Ballet, Exercise, Alexander—Hebrew Arts School, 129 W. 67 St. 212-362-8060.

HEALTH & BEAUTY

MEDICAL ELECTROLYSIS
By Licensed RN in Dermatologist's Office. Medical Facials and Waxing Services Also Available. **30 East 76th St. (212) 249-3050**

Busy Woman? Celebrity Makeup—Artist Your Home/Office. 212-247-7926

Electrolysis by Mala Feit, RN—Free consultation. E. 57th. - 212-753-1200

Suntan - Nothing Looks Better/Sexier—Free Trial. 202 E. 83rd. 212-517-5700

HOLISTIC HEALTH

The Ebony Muse—Holistic Nurturing - Soothing & Relaxing. $250. 212-686-3272

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017.

Certified Hypnotherapist—12 years' experience. Susan Walker. 212-316-3096.

MEDICAL

DOES YOUR BACK ACHE?
Enroll In Our Medically Supervised BACK SCHOOL To Learn Why Your Back Hurts And What To Do About It. The BACK SCHOOL Consists Of 4 Sessions Focusing On Anatomy & Pathology, Body Mechanics & Posture, Stress Management And Back Exercises. Reimbursable By Most Insurance Plans.
ArthroFitness & Sports Rehabilitation
614 2nd Ave At 34th St. 212-696-2622.

RN - Irrigations—Individual Disposable Packs. Painless. 11am-2pm. 212-725-1425

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000.

Help Infertile Couples
Healthy women under 37 years urgently needed to donate eggs (ova) for infertile couples at **Mt. Sinai Hospital IVF Program.** Compensation for time & effort. Anonymity and confidentiality guaranteed.
212-241-0375.

***Male Sexual Dysfunction* Can Now Be** Treated Medically. Confidential & Understanding Evaluation By MD Specialist. **212-734-3438.**

Need Fertile WF under 35 to donate eggs to a woman who is unable to conceive. Details handled by top NYC Medical Center. Confidential. **212-988-3069.**

HEMORRHOIDS
Treated with Lasers
- **Call for a Consultation at No Out-of-Pocket Expense**
- **Painless, Safe Treatment**
- **Most Insurance Plans Accepted**

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

PHYSICAL FITNESS

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

Body Shaping By Elsa—European Technique. Private Workout. 212-683-6331.

Holiday Workoff! Personally Designed—Fitness Program. 212-243-6967.

Personalized Exercise - 212-966-1249—Expert instruction in your own home.

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189.

Exercise Good Judgement—By reaching over 1.5 million readers in the Health & Fitness Section of NEW YORK Magazine.

SMOKING PROGRAMS

SMOKENDERS
Keep On Smoking While You Learn To Quit. Talk To A Graduate. **800-243-5614**

WEIGHT CONTROL

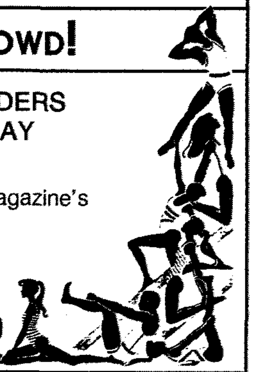
Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

JOIN THE FITNESS CROWD!

TARGET OUR UPSCALE READERS
WHO CARE ABOUT THE WAY
THEY LOOK AND FEEL!

Advertise your service in NEW YORK Magazine's Health And Fitness Section.

For Rates and Information
Call Mark Bristow at
212•643•6500



MEDIFAST
Weight Loss & Control Program
212-249-6829 201-567-9394

Weight Management & Medifast
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd — 212-686-3131

THE SPA AT GRAND LAKE, CT.
Under New Management - remodeled rooms. Lose up to 10 lbs. per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily ·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306.

CAN'T LOSE WEIGHT?
Overcome Reasons Why! Group Therapy Sessions By Director Of Famous Weight Loss Center. $100 For 4 Sessions - No Hidden Fees. **Weighty Issues - 645-1780.**

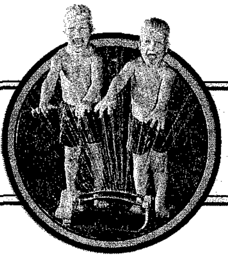
LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week - working **one-on-one** with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision. Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly Grand Lake Spa, CT). Our Great Program Continues With · Free Massage Daily · 3 Gourmet Diet Meals a Day · Year-Round Pool.
(800) 232-2772 **(201) 303-0717**
Less Than 1 Hour From NYC
GARDEN SPA INN, NJ

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

Health And Fitness—To Place Your Ad, Call Mark Bristow at 212-643-6500.

NEW YORK  KIDS

CHILD CARE

Child Care Available—E. 40th or E. 84th. Videos, games, meals included. 8am-8pm, Mon-Fri. $820/per month. **212-867-3585.**

ENTERTAINMENT/TEEN AND PRE-TEEN

Bar/Bat Mitzvahs! Sweet 16's!
Proms & Graduations! Birthdays!—
NY's largest disco complex with the only **Indoor Drive-In Theatre in America. Sing-Along, Pop-A-Shot &** Classic Car Museum. Decor & Music - from Pure '50s Nostalgia to '90s. 50-1,000P. With or w/out catering. **Call Nancy Levy at 212-727-8841**

BAR MITZVAH EXPERT
Eric Silvey Entertainment **212-486-9517**

Bar Mitzvah Fun Photo Favors—Lucite Keytags, Wanted Posters. 212-517-7870

NEW YORK KIDS
Be a part of this guide to special events and services designed just for children! Call Michelle Miller-Hamm 212-643-6454

ENTERTAINMENT

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Charlie The Chimp—And his baby sister Casey. Adult/Kid - Shows. 914-357-3318

BART SHRIMPSON
Stars w/Ventriloquist **718-252-1876**

Artivity—Original Story Telling thru drawings. Kids participate. **Kriz: 226-6356.**

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

Chuckles Clown, Minny Mouse—Face painting, magic & puppets. 718-965-8663

Gandalf Recommended By NY Magazine 718-465-8511, 201-567-5044, 516-295-5108.

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-601-8207**

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

N. Turtles, Bart, Mr. Mrs. Mouse—Magic, Clowns. Adam The Great. **718-843-1063**

Pirouette!—Magic clown, puppets, music, face paint/balloon pets. 212-477-5245.

Professor Putter & His "Gadgetorium"® "Scientist" magician - ages 4-9 - from **Romper Room** to **The Plaza 212-765-2068**

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

GIFTS

Animal Chairs—$375.00. Tables, Rockers. Catalog: $2.00. 914-228-1440

NANNIES

LEAVE IT TO NANNY, INC.
Experienced, Reliable Nannies.
Immediate Placement. **212-353-9504.**

Loving Hands—Nannies/hskprs for your every need. Low agency fees 212-898-9263

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Philip James Herman—"Caricaturist Par Excellence." 914-357-3318.

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures: "The Best"—Award winner. Jon Bailis. 212-924-2791 or 459-4711

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079.

BOAT & YACHT

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

FINISTERRE YACHT CHARTERS
Wedding and Honeymoon Planners
"The Finest in NYC and Worldwide"
(800) 339-2248 / (516) 725-3200

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons.
Dinner Cruises from $32.95.
Luncheon Cruises from $24.50.
Celebrate In Style - 718-351-9395

MANHATTAN YACHT CHARTERS
The Best On Land And Sea. We Specialize In Full-Service Catering, Decorating, Entertainment, and More. Call us today at **212-772-9430** for an Unforgettable Affair!

Harbor Tours—Dinner Dance Cruise is $29.95 per person. Wedding package for 100 guests is $3,795. **212-307-0985.**

To Advertise Your Vessel—In the BOAT AND YACHT Section, call 212-643-6500.

ENTERTAINMENT

SINGING TELEGRAMS
With Roses, Champagne Or Chocolates!
BALLOONS FOR PARTIES
STRIPPERS & BELLY DANCERS
CLASSACT · 718-482-7464

Hotbodies—Strips/Bellies/Photos 516-424-4016 · 212-912-1705 · 718-343-3535

Psychics Galore For Ages 7-77
Tarot, Astrology, Palms, ESP, Magic, Hypnosis. "Fun." **599-7576.** All kinds of acts.

AMBER!
FEMALE STRIPPER for **OFFICES**
Business professional who'll fool anyone.
Birthdays, Promotions, Retirements,
Parties Too! No Agency Commissions.
AMEX. NY/NJ. 201-795-4892

S-T-R-I-P-P-E-R-S
The Best For Less!
Free Gift. 718-338-2438.

DIAL-N-ACT •212-861-2438
Hot M/F strips - all forms of entertainment

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

ROAST N' TOAST
Josh Sands' **"This Is Your Life"**
Spouse/Parents - Birthday/Anniversary.
Home/Pvt Rm. **212-713-5330; 201-679-0874**

• STRIPTEEZ•A•GRAM •
The ONLY Gift That UNWRAPS Itself!
212·391·2480 · 718·352·9423 · 516·579·5435

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708.**

Theater-To-Go—Roasts, Improv, Magic, Stand-up, Murder Mysteries 212-496-1000

UNIQUE THEME PARTY
Specialists - Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920's, Fantasy
Barry Dean - 516-536-6606 / 212-809-6666

● BALLOONS-TO-YOU ●
● NATIONWIDE! ●
We do it **ALL! 212-466-9274 / 516-868-2325**

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Gorgeous Redhead—With green eyes and great legs. NJ woman seeks man - 38-48, Jewish, nonsmoking, fit, successful professional/entrepreneur/genius, with sense of humor and great passion for life. Photo for reply. 5508 ✉

NJ Man Looking For A Doctor—Beautiful lady - warm, intelligent and natural. If you are compatible with a very young-looking 45-year-old - 5'10", 170, handsome, middle class, honest Jewish attorney with sense of humor, warm, responsible, talks to animals, easygoing and ready for family life...note/photo. 3389 ✉

Wanted: Nice Guy—Family-oriented professional, 30-40, tall. I am an attorney, 33, attractive, and seek a special man willing to share his life with me. 5470 ✉ ☎

Very Tall, Slim—Redhead - nurse, 40's - needs humorous, athletic man. I like literature, fitness, jazz, more. 4470 ✉

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Handsome Oregon Gentleman—27, 6', successful, sensitive and witty professional, seeks a kind, confident and romantic female who has her own style, a great sense of humor and is ready for an adventurous relationship. Photo/phone a must. 4493 ✉ ☎

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Japanese Lady?—Successful corporate lawyer, 46, divorced white male, Harvard education, living and working in countryside, reasonably handsome, true gentleman and good listener, wants to meet you if you're from Japan, 22-35, sincere, feminine, kind-hearted and looking for a serious relationship leading to marriage. Please write with photo. 5489 ✉ ☎

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Beautiful, Jewish Lady Lawyer—Classy, widow, affluent, vivacious, warm, sensuous, world traveler. Lover of theater, arts, music, boating and the good life. Seeking successful, dynamic man with similar interests and attributes, age 55-70, who is interested in a serious relationship - not necessarily marriage. 3402 ✉

Beautiful, Exceptionally Accomplished—Fabulously figured, athletic doctor, 34, willing to relinquish the delights of blind dating for the inquiring mind, bantering wit, energetic body and warm spontaneity of one very sharp, proficient, sexy Jewish man, 30-42. 4490 ✉

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Pretty, Slim Blond—38, athletic, Jewish, with a quick wit, sharp mind, warm and refined - welcomes response from attractive, intelligent, successful, caring guy, 35-45, who loves to laugh. Photo/phone. 5515 ✉

Sculptor—Slender, blond, green-eyed artist seeks male, 50 years or older, to share interesting life style. Includes loft in Tribeca, summer in the Hamptons, gallery openings, museums, fine dining, intelligent cultured friends. He must be physically active as well as a participator. Send letter and phone number. 5426 ✉

I'm Ready - Are You?—Beautiful, brilliant, sweet, artistic attorney, 37, seeks exceptional, intelligent, successful single man, 30-40, with a poetic soul, to develop a real relationship. Must be willing to go beyond a first date. Please send note/photo. 4468 ✉

Handsome, Independent, Dynamic—Single male, 5'7", self-made engineer and entrepreneur, has it all at 42 - looks 30, feels 20. Seeks likewise - pretty, caring, reciprocating and nonmsoking, talented female professional partner, who loves adventure, dining, beaches, tennis and much more. Photo/note, please. 4500 ✉ ☎

Gorgeous Redhead—With green eyes and great legs. NJ woman seeks man - 38-48, Jewish, nonsmoking, fit, successful professional/entrepreneur/genius, with sense of humor and great passion for life. Photo for reply. 5508 ✉

STRICTLY PERSONALS

Sophisticated Pretty Novelist—38, Jewish persuasion, loves the arts, VT, Big 10 football. Ready to settle down with tall, fit, professional male, 35-45, with similar passions and humor. Photo appreciated. 3388 ✉ ☎

Warm, Sensitive, Successful—Divorced white male, early 40s, living in Greenwich, CT. Would like to meet pretty, younger, classy woman for long-term, exclusive relationship. Interests: outdoors, dining, theater, tennis, skiing, travel. Photo/phone/note appreciated. 5472 ✉

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Renaissance Woman—25. Pursuing science career, still loves ballet. Attractive, petite - likes jazz and classical music, wine, camping, canoeing. Seeks attractive, 25-35 man who knows himself well, communicates openly, is enthusiastic about his interests. Note/photo please. 4466 ✉

Wanted: Man—With twinkle in his eye, joy in his heart and a sense of the absurd - by fabulous, reasonably zany female, 5'6", creative professional, just 40, adventurous, earthy, romantic and bright. Let's schmooze over a cappuccino and hold hands. Photo please. 4499 ✉

Optimistic, Open-Hearted Woman—Pretty, in good shape, quite bright, extraordinarily kind, 38, seeks romantic, fun, sensitive Jewish man who wants to love a great wife and start a family. 5502 ✉ ☎

Intelligence And Advanced Degrees—In science and math didn't help to garner my first million by age 30 nor multiply it in the decade since then - entrepreneurship and hard work did that. But I'd like to meet a Jewish woman who shares with me a high IQ, rigorous education (not theater arts, thanks), logical mind, quiet disposition, sense of humor and is attractive, physically fit nonsmoker. I'm an athletic, 6', 175 lbs, handsome man in NJ. You are 21-35 and in demand but between boyfriends. (Timing is everything). We'll dine out, go to the movies or watch old ones on TV, go skiing and sometimes travel abroad. Photo essential. 5519 ✉

Cute, Fun-Loving, Energetic—Educated, professional Catholic female (31) seeks down-to-earth, sensitive, fun-loving, athletic, on-the-go type. Likes movies, dinner for two, travel and sports. 5520 ✉

Slim Man, 52—Likes the arts, travel, seeks warm, caring female. 4495 ✉

Ocean Beach/Vail Winter—34, mensch, realty pro with red beard - seeks petite, nice partner. Photo. 3381 ✉ ☎

Public Interest Attorney—35, North Jersey, seeks compassionate, thoughtful woman for relaxed, happy times. Note/photo. 4383 ✉

Manhattan Woman Seeks Suburban—(Spiritually or geographically) man. She: sexy, spirited, shapely, 5'6", attractive, 44, gentle manner - interests ranging from tennis, dancing, travel to the cerebral. He: educated, handsome, caring, 44-54, 5'10" plus, children/dog okay. Photo. 3383 ✉

New Year's Resolution—Irish female, early 40's, seeks male counterpart. Been told I'm good-looking. Enjoy a range of activites from tennis to movies, to heart to heart converations over dinner. For the down-to-earth with realtistic expectations please. 4472 ✉

Secure, Semi-Retired—Nonsmoker, attractive gentleman, 64/5'7", currently living in Bergen County, NJ and traveling whenever. Seeking a nonreligious, classy Jewish lady of good background - cultured, gentle, feminine and beautiful, for serious relationship. Phone/photo please. 3376 ✉

Great Sex Appeal—Handsome Jewish male, 25, seeks very pretty, slim female, 18-26, for romance. Photo must. 3384 ✉

Above Average—Creative professional - single, white Jewish male. Artistic, slightly offbeat, with faint European accent, tall, dark, slim, athletic, with good looks, good heart, good values. Would like to share with a beautiful woman, under 37. Photo/note please. 4416 ✉

I'm Searching For A Woman—Under 42, over 5'4", who finds a man's beauty and sensuality in his character and behavior. As for me, I'm a world traveled, sophisticated and well-off gentleman who simply enjoys the many facets of life. Photo a must. 4494 ✉

Magnetic Male—Very attractive (really), sweet, intelligent and exciting Jewish attorney, 31, seeks special woman who is beautiful, sweet, intelligent, sexy and 25-35. Please send note and picture. You won't be disappointed. 3369 ✉

Great-Looking Green-Eyed Brunette—40, 5'5", slender, rare yet real, seeking a Sunday kind of love. 4464 ✉ ☎

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Artist/Musician—31, handsome, fit, sensitive. Looking for a sexy, pretty woman for fun, friendship and maybe more. Recent photo and note. 3362 ✉

Selective Gentleman—Living in Manhattan, mid 50's, seeks companion for better things in life. Photo. 4483 ✉

Handsome Jewish DDS—6', 34, secure, with good values, enjoys music, travel, movies. Seeks down-to-earth counterpart for forever. Phone/photo. 3360 ✉

Can You Resist—A beautiful, sensuous brunette - deliciously funny, curvaceous Jewish female, 36, 5'5". Looking for a cute, fun, successful Jewish guy, 30-40, fit body/mind, with style, class and wit. Let's trade photos. 3373 ✉

Smart, Sexy, Slim, Successful—Pretty, vivacious, warm, green-eyed blond seeks smart, funny, caring Jewish man, 35-45, for happily-ever-after. Photo. 5474 ✉

Handsome Jewish Male—27, intelligent and considerate - seeks attractive, intelligent Jewish female, 25-30, for romance/relationship. Photo/note/phone. 3363 ✉

Okay, This Is It—I'm looking for the woman of my dreams - smart, witty, full of fun, laughter. Yearns for everything in life to be great - willing to go for it. Wants to be treated like a queen yet treats her man like a king. Willing to be spontaneous and risky. This, plus must be physically fit and willing to stay that way for life. Into skiing, snowmobiling, scuba diving, water skiing. Loves to be cuddled, romantic, into trying new stuff, restaurant-goer. Oh, and also must be a great beauty! In return, you get an outrageous guy - full of spunk, charisma, with a great sense of humor, full of zest for life, hard worker - with commitment to having a profound impact on humanity, outgoing, with endless desire for fulfillment. Handsome, sharp, physically fit and more. Photo/note, please. 3371 ✉

Single White Female—32, 5'6", beautiful (face and figure), athletic, smart, wealthy (but very down-to-earth - with simple tastes and old-fashioned values), sweet, sensitive, funny, charming, Jewish (but you don't have to be). Seeks single white male, 27-38 - elegant but rugged, good-looking but not affected, self-confident but humble, ambitious but not consumed by money - honest, caring, sweet, very fit, 5'11" and taller. No smokers, drugs or heavy drinkers. Please send letter, photo, phone - and I will respond in kind. 5466 ✉

Interested In Meeting—Very handsome Asian-Amerian or Eurasian attorney, doctor, architect, psychologist or media person, who likes to talk about the arts, international law and politics, psychology, philosophy and religion (5'9" or over, 26-42). I am a very pretty, slender PhD student (Ivy) with wide interests. Photo/note necessary for response. 4467 ✉

Man Of Many Moods—Serious, zany, romantic, relaxed, Jewish, 29. Seeks woman of many virtues - smart, fun, adventurous, 25-30. Photo/note/phone. 3364 ✉

Pretty, Tall, Personality-Plus—Young 40's, Jewish, divorced professional, no children, wishes to meet nonsmoking, all-around nice guy, who is fit, witty, charming and successful, interested in a lasting relationship. Photo/phone. 5506 ✉

Why Wait For Valentine's Day?—Cute, curvaceous Jewish woman, 34, loves ballroom dancing and murder mysteries - seeks single man, 30-40, who is ready for romance now. 4475 ✉

Save Me From Dating Burnout—You're that gentle Jewish man, 30's-40's, with sophistication and confidence. You possess a joie de vivre and a wonderful sense of humor. You see yourself as cultured, intelligent, handsome and in search of that special woman. I'm in my 30's, professional, educated and marriage-minded - 5'7", slim, elegant and attractive. I'm not perfect, but I'm fun, warm-hearted and very attentive to you. Let's discover life's treasures and live happily ever after. Note/recent photo/phone appreciated. 4480 ✉

Sensitive, Caring, Sincere—36. I'm a gentleman with traditional values, seeking a stable, marriage-minded nonsmoker. She'll be the other half of romantic dinners, intelligent conversations and peaceful *Hamptons weekends. Interests are* antiquing, investing, exploring. Seeking to build a permanent, monogamous relationship. Phone/note - absolutely no response without photo. 4476 ✉

Looking For—A confident, loving Jewish male, 50 plus, who possesses humor, enjoys travel and the fullfillment of a nurturing relationship. This spirited, attractive NYC widow is ready for you. 4481 ✉

Limited Time Offer—Attractive, slim, 31, bright professional woman available. Act now if you're successful, well-educated and handsome, with charm and humor. (203) and (914) welcome. Photo appreciated. 5499 ✉

'91 Is My Year—I am a successful, beautiful, alluring, refined, educated, sophisticated and adventurous woman, who is looking for an athletic, nonsmoking, handsome male, over 35, to share mutual respect, honesty, lots of passion and laughter. Photo/letter. 3378 ✉

Successful, Handsome, Jewish—48, trim, 6', seeks attractive, bright, fit, sensuous, sincere woman, 34-42, for a special, loving relationship. Photo. 5492 ✉

Very Desirable Blond—Super good looks, slim, great figure, fun, interesting, successful, early 40's, (212), seeks gentleman who can appreciate. 5504 ✉ ☎

European Jewish Businessman—Good-looking, young, well fit, 5'8". Looking for a beautiful, well-educated and well-fit, elegant lady, 25-30, who likes the exciting life of NY and Europe, good restaurants, the theater and water sports and exciting, warm places. Photo/note/phone. 3387 ✉

White, Divorced Jewish Male—60ish, thinking man - bright and top CEO, Mensan. Secure, sensual - sybarite, caring, 6', 175 lbs, good sense of humor. Seeking monogamous, long-term relationship with slim, tall, outrageous lady - professional/doctor/lawyer, etc. The brighter the better. Must enclose photo/bio for reply. 4484 ✉

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Are You My Alka Seltzer?—Workaholic needs relief - I get high...on good conversation. Roaming in book stores, playing the piano, studying medicine are my joys. I'm an energetic, extroverted 43-year-old (look 33 - really), Jewish, Manhattan, MBA, attractive - not pretty, who is, and prefers, conservative exteriors/iconoclast interiors. If appealing, please send note, phone. 4443 ✉ ☎

Very Attractive Professional Woman—Slim, 47, warm, nurturing, creative - in a feeling profession - seeks attractive, compassionate, successful man. 5496 ✉ ☎

Adventurous, Attractive Female—Who likes to laugh, travel anywhere and enjoy life. I'm 32, pretty, successful and a nature lover. Interested in a tall outdoorsman, 30-40, who, like me, is caring, funny, intelligent and always eager to explore and learn more. Photo/note/phone. 4487 ✉

Beautiful, Elegant, Refined, Sensuous—Jewish female, 36, seeks special, marriage-minded man to complete a happy life. Enjoys family and friends, city life and romantic weekends. 3382 ✉

Classy Blue-Eyed Blond—38, seeking honest, sincere, successful man under 50, 4-ever. 4465 ✉

Lively Park Slope Woman—42, bright, lovable, MSW, interested in meeting good-hearted, witty man, 40-50, perhaps into hiking and folksy music. 4462 ✉ ☎

Midwestern Journalist—Chic, very attractive, frequent NYC visitor, seeks arts-oriented male friend in 60's. 5473 ✉

Warm, Handsome Male, 35—Investment analyst, MBA, Ivy-educated, financially independent, 5'9", 155 lbs, athletic build - also moderately successful playwright. Seeks intelligent, loving woman. Will exchange photos. 5460 ✉

Single White Male MD—CT-NYC, seeks female under 31 - honest, bright and happy - for meaningful relationship. Note/photo/phone. 4469 ✉

Bright, Attractive, Petite—Upbeat, together attorney - loves the arts, travel and tennis. Seeks interesting, secure, intelligent, successful man, 45-65, with sophisticated interests and capacity for caring, committed relationship. 5505 ✉ ☎

Attractive, Successful, Shapely Blond—Hazel eyes, 5'2", 120 lbs, 46 years - energetic, fun-loving, with a good spirit - who can offer love, warmth, honesty, laughter and passion to the right man. He has a warm heart - he's sexy, successful, athletic, with a sense of personal style. Note/photo/phone. 4489 ✉ ☎

Where Are You?—White, Christian, Ivy League, professionally ambitious, tall, handsome, 30ish, athletic man? Striking, sophisticated, sensitive, 29-year-old Christian woman, from a loving, close family, is seeking a quality relationship with you. Bio/photo. 3367 ✉

Small Package - Big Surprise—Lively professional woman, who is pretty, slim and an affectionate blond, looking high and low for a male counterpart, 47-57, who is urbane, smart and has a sense of humor. An interest in the arts, fine dining or tennis wouldn't hurt. Note/photo/phone. 3400 ✉ ☎

Vibrant, Vivacious NJ Woman—Very beautiful, slim, tall, shapely - with intelligence, class and super legs - is searching for a romantic, sensitive man who is handsome, exciting and accomplished, for a compatible and loving relationship. Please be mid 50's-early 60's, Jewish, over 5'10" and from NJ metro area. Photo. 5500 ✉

Tall, Handsome 32-Year-Old—Jewish MD - athletic, sincere - seeks attractive Jewish woman with intelligence, kind heart and sense of humor. I'm an old-fashioned romantic who loves hugs and holding hands and who believes that life is an adventure to be shared. Note/photo. 5494 ✉

Handsome, South American Physician—31, 6'3", romantic, honest, seeks pretty, attractive woman, 23-33, for friendship and romance. Note/phone/photo. 5517 ✉

Sexy, Smart, Successful—Divorced Jewish lady, young 40, seeks same qualities in Jewish man, 40 plus - partner for life, love, laughter. 4459 ✉

Caring, Secure Renaissance Man—Seeks one 40-50's (young) woman. 5485 ✉ ☎

Pretty Lady Sought—Inside and out, by 39-year-old, handsome, Jewish, nonreligious professional. Interests include sports, Atlantic City, travel and meeting the right person - 28-38. Phone/photo/note. NJ/NY. 4496 ✉

Pretty, Sophisticated Lady—44, loves horse racing, riding, golf, tennis, boating and skiing. Would like to meet man with similar interests. 5503 ✉ ☎

Woman Of Color—White male corporate VP, 45, 5'7", seeks athletic lady, 28-35, health-minded with spiritual values. Note and photo a must. 5493 ✉

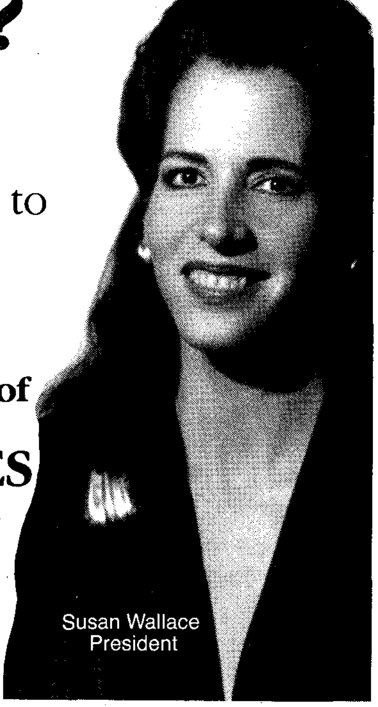
Glimpse Into The Future—And see what it can be. A woman to keep you entertained and never lose her own self-worth. This vibrant, athletic, 5'6", 30, blue-eyed beauty seeks a sincere relationship. Nonsmoker, 30-38. 3392 ✉ ☎

Tall, Warm, Handsome Man—37, seeks mate to share life. 3401 ✉ ☎

Zest For Life—Sparkling eyes and intellect. Female, 38, 5'4", slim, classic beauty, looking for kindred spirit. I love the sciences but work in the arts. My goals: fun, family, fulfillment. Yours? Note/photo. 5507 ✉ ☎

Very Handsome Attorney—Private practice, 34, seeks Jewish, family-oriented, knockout ("10"), 18-28. (Israeli a plus). Photo a must. 3403 ✉

THE SINGLE LIFE



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Divorced Black Female—Slim, attractive, witty, 40ish, professional, enjoys jazz, dining, movies - seeks sincere male for serious relationship. 5511 ✉

Taking A Chance—Pretty, petite, cultured, Jewish 29-year-old woman - seeks man, 29-39, who enjoys Harry Connick Jr., Talking Heads, a Coney Island hot dog, the Mets to Matisse. Photo/phone. 5512 ✉ ☎

Warm, Smart, Fun—Woman - wanted by adventurous, creative, musical Christian guy, 39, 6', fit. 5495 ✉

Appealing Midwest Lady—With long blond hair and blue eyes, wonders if there is a down-to-earth guy who loves NYC and longs to be in the country (30's-40's). Photo and note would be nice. 5481 ✉

Extremely Good-Looking—Blond, blue-eyed, 6'2", 195, very athletic man - loves animals, the outdoors, travel, the beach - looking for a lady, also extremely good-looking, who enjoys some of the same things. No smokers/drugs. Photo a must. Note/phone. 3356 ✉

Why Be "Home Alone"?—Sexy, 10-plus lady seeks fit, funny Jewish man, 45-55, for "Dances Without Wolves". 4491 ✉

End Your Search—Meet one-of-a-kind Jewish female - attractive, early 30's, blue-eyed professional, integrity plus. Seeks successful male - 32-39, doctor/lawyer/Indian chief, to mesh dreams. Happiness guaranteed. No drugs. Photo. 4479 ✉

Beautiful Brunette—26, seeks sincere, professional, handsome and affectionate Jewish man (26-34), to share music, tennis, lazy Sundays and great restaurants with upbeat, warm, ambitious and intelligent woman. Note/photo/phone. 4473 ✉

Sophisticated, Cosmopolitan—Attractive widow, 60ish, European born and bred, desires relationship with a sensitive, highly intelligent gentleman - somebody who has a good sense of humor, a love for the arts, enjoys golf and travel and appreciates a mutual feeling of trust and respect. Please enclose letter, recent photo and telephone number. 5513 ✉

Writer, 42—Seeks bright, brash and bawdy woman for ballet, baseball and love. 4482 ✉ ☎

Unusual Find—Handsome, successful, athletic, Jewish, 33, active, bright, sensitive and warm looking for a similarly special woman with lots to offer. Note/photo a must - will reciprocate. 4501 ✉

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Mr. Left Looking For Miss Right—37, handsome, successful, Jewish, vivacious, 5'8". Seeking slim, pretty woman, 24-35. Noto/photo/phone. 3377 ✉

Slim, Attractive, Widowed Mom—Catholic - but you need not be, professional, college grad, fit, fun and seriously in need of sharing time with a sweet guy. If you are between 38-48, send phone/will exchange photos. NJ/NYC would be easier. 3397 ✉ ☎

Independent, Articulate, Attractive—Adventurous, successful lady, 43, seeking similar man for best friend/lover. Photo/note/phone. 5501 ✉

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male seeks an attractive, bright, caring, intelligent - good sense of humor, good figure - sensual, caring woman, from 30-37. Must send photo/phone number. 3399 ✉

Unique, Gentle Professional Man—29, 5'10", enjoys skiing even without snow, the beach without the sun, appreciates life and living, looking for attractive, Jewish, nonsmoking female up to 27. 3398 ✉

Blond-Haired, Blue-Eyed—Jewish female. Lives life like she skis - confident, with great form. If you, like me, are successful, good-looking without vanity, driven but not obsessive, intense about life and can laugh, please respond with letter and photo. 5516 ✉

I'm Waiting For My Ship To Come In—Tall, handsome, successful professional - Jewish NYC male (late 20's) with a great sense of humor is in search of a Jewish female (24-30) to be his first mate. Must love boating, be physically fit. Brains a must! ...To share bike rides, dinners, NYC adventures or just a quiet evening. If you feel like going upstream or taking the helm for some romantic summer weekends, I'm the sailor for you! Note/phone/recent photo preferred. If chemistry is right, your interests become mine! I'm waiting to go overboard!!! 4463 ✉

Gay Male—34, tall, handsome, successful, super fit, seeks attractive, fit, 32-45 male, of substance, achievement and integrity, who is unencumbered and ready to connect. Letter/photo please. 5510 ✉

Front Page—Hildy seeks her Walter. I am slender, emerald-eyed, red-headed, fun-loving, 39, professional female. You are attractive, successful, 35-55, single male - seeking life adventure. 4456 ✉

Invest Wisely—Successful, single Jewish male, 33, who likes the beach, dining out, rides in the country, sports and much more, is in the "market" for an attractive, thin, single Jewish female, who is looking for friendship and romance. Keep your "options" open by making an "investment" in your "future". Send note/photo/phone number. 3395 ✉

Weekend Dad/Family-Oriented—Attorney, 48, Jewish, 5'11", fit, seeks upper 30's, fast track, slim NY woman (lawyer/MBA), for commitment. 3380 ✉ ☎

1991 Is The Year—To find that someone special. Pretty Jewish female MD seeks caring, successful Jewish male professional or businessman, 28-40. You won't be disappointed! 4488 ✉

Bicoastal Biped Seeks Betty Boop—Over 40. Photo. 4474 ✉

Natural Foods Guy—38, 5'7", would like to meet a female who is warm, down-to-earth and fun to be with - like me. I enjoy yoga, cycling and scuba. Take a chance and write. 3386 ✉

Lady Skier—Cat lover, cross-boarder banker, MBA/MA, intrigued by the law, attractive, 32, Jewish, seeks male cohort: attorney with warmth, wit and sense of adventure. 4471 ✉

Seeking Slim Tomboy—With more cranium, less curves. You think jeans and hiking shoes are practical and therefore sexy, that yupp-ness isn't a character flaw, that Ivy education is desirable. I'm 36, attractive, slim, CEO, seeking friendship and that last(ing) relationship. I prefer fireplaces to TV, banter to babble, the blues to all but classical, co-maturity to the alternatives. 5468 ✉

"Can't Start A Fire Without A Spark"—Pretty Miss, 29, seeks her spark. Must be tall (I'm 5'8"), Catholic, and have a sense of humor. 5476 ✉

Multifaceted Diamond—Lost setting. Seeks professional Jewish male for keeps - 45-55. Note/photo. 3391 ✉

Vibrant, Vivacious, Elegant—Tall, slim, successful female seeks that special, sincere, warm, successful male (53-62). Phone/photo/note. 4477 ✉

The Eyes Have It—45, Jewish, blue-eyed, artistic, creative businessman seeks 30's, under 5'5", slim, size 8 or less, arts-loving, nonsmoking, brown-eyed brunette for dancing, romancing, Mets, tennis, family. Bio/photo/phone. 4497 ✉

Beautiful, Bright Brunette—True! Love me for my intelligence, warmth, femininity and genuineness. 5'7", seeking tall, dynamic, successful, worldly Jewish male, 49-60, with sense of humor, to make it all worthwhile. Note/phone/photo helpful. 5463 ✉

Attractive Divorcee—45, seeks tall, professional Jewish man with sense of humor. POB 4804, Clifton, NJ 07015.

Director Of Television Commercials—Man, 5'9", 40, athletic, world traveled, considerate, very successful, wishes to meet bright, attractive woman, late 20's-mid 30's. Photo/note. 5471 ✉

Gay Female Exec—Elegant, exotic, 39, enjoys arts - seeks counterpart for caring times. Photo/phone. 5465 ✉

Do You Have—A tiger in your tank, but cuddle like a teddy bear? Successful woman seeks a high-energy romance with a man, 32-40. If a biting wit and soft heart is your aim, nibble my ear and I'll tell you my name. Note/phone/photo appreciated. 3368 ✉

Beautiful, Inside And Out—Petite, sexy blond - vivacious, 32. Loves skiing, beach, travel. If you're a fun, intelligent, attractive, fit male, 28 plus - let's talk. Note/photo/phone. 3366 ✉

California Babe—Sophisticated, brainy, former model - seeks distinguished, Jewish or Wasp, Gotham male, 35-50, for a last love affair. 4457 ✉ ☎

Leggy Italian-American Female—34, very pretty, 5'7", great sense of humor. You are tall, dark and handsome (will substitute funny) - you'll never be bored! Note/phone/photo. 3358 ✉

Pretty, Jewish Female MD—Kind, sensitive, with a good sense of humor. Enjoys dining out, dancing, movies, bicycling. Hopes to meet a professional Jewish male, 30's to mid 40's, for a serious relationship. 3370 ✉

Parkslopian Adman—Jewish ex-jock, 43, loves movies, babies, old cars and Hank Williams. Seek 35-something mate, slim, pretty, bright. Note/photo. 5479 ✉

Could You Be Mr. Right?—Bright, petite, attractive Jewish woman seeks intelligent, caring Jewish man, 45-55, who shares love of arts, music, Israel, for serious relationship. No Peter Pans, please. Note/phone. 5482 ✉

For The Man Who Has Everything—But a great romance, this tall (5'10"), striking blond (42) will inspire you to moonlight and roses. You are 45-58, independent and cultured, who appreciates elegance. 5467 ✉

I'd Like To Meet A Professional Man—Who is a skier, in his 40's, with a young child, 5'10" plus, Jewish, nonsmoker. We'd make a great team. 5497 ✉ ☎

Bright, Attractive, Vivacious—Passionate, sexy, cultured, self-aware woman, 42, with a successful career in publishing, seeks an honest, caring man with similar qualities for an intimate and lasting relationship. 5475 ✉

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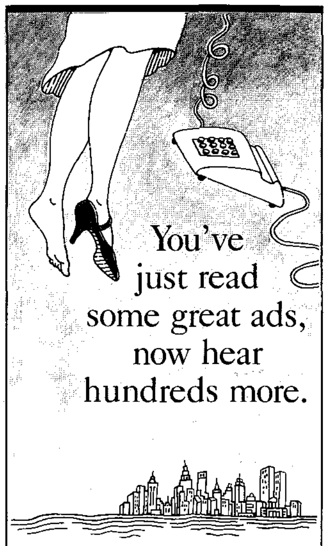
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212 ROMANCE

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Man Wanted—By unpretentious professional woman, 40, psychologically aware, nominal Protestant, who prefers simple pleasures - like long conversations following a home-cooked meal, being outdoors, movies - for friendship leading to a fine romance. You are intuitive, flexible, nonsmoker. 5477 ✉

Divorced, White Christian Male—Millionaire, middle age, medium build - distinguished, generous gentleman to down-and-dirty sportsman. Seeking marriage-minded, pretty young lady, 21-33 - one who has a strong desire to enjoy the finer things in life, to join me on my yacht - cruising and fishing, to join me on vacations, tennis, skiing, dancing and social affairs. This lady shall be comfortable in jeans by morning - to evening gowns by night. Fun-loving, personable and caring. No phonies. Simple and honest is the key and I will reply with love and kindness. Will exchange photos and phone upon receipt of same. 5488 ✉

Rare Find: Adventurous—Long-stemmed, classy woman with passion for life seeks warm, caring, spirited, worldly, 30ish, intelligent, secure Jewish man to be my gem forever. 5498 ✉ ☎

Pretty, Witty Physician—32-year-old - petite, slim, now an MD but more interested in family. I'm a Jewish nonsmoker. Looking for a successful, considerate, honest man, up to 42 years old. I like the beach, flute, animals, romance travel, casual nights with TV and elegant nights dining out. Please send letter/photo/phone. 5484 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

Jewish Singles—Ages 22-39: Party 2/3, Shanghai Reds, Weehauken. 908-469-2325

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STRICTLY PERSONALS

Very Pretty MBA—29, 5'8", seeks interesting, professional, attractive Jewish male, 28-33, for fun and commitment. Note/photo. 5483 ✉

Handsome, Swarthy, Sensual—Italian, successful 39-year-old professional - brave, highly intelligent, sensitive, creative individual with unique outlook on life - seeks very pretty, intelligent, active woman for fun and romance. Note/photo please. 5487 ✉

Artistic, World-Traveled Woman—Author of four books - seeks passionate man, 50-60, to share harmonious, creative life in her eleven-room, vintage upstate farmhouse. Nonsmoker, diet and health-conscious, articulate, musical, literate. Photo/note. 5486 ✉

Politically Incorrect—Male, 30, 5'7", independent thinker, active, likes comedy, ideas - seeks same in woman with spirit and style. 4478 ✉

Really Nice Guy—39, 5'7", 135 lbs, travel agent - tired of single rate - seeks female companion for everlasting double occupancy. You enjoy travel, doing crazy things and possess the ability to laugh at life. You're attractive (great legs a plus), very feminine and you enjoy receiving little love notes, flowers, perfumes and pretty lingerie. Note/photo. 3394 ✉

Pretty, Blue-Eyed Blond Teacher—26, would love to meet you! I'm 5'9", slim, fun, down-to-earth and wish I could spend more time hiking, skiing, taking pics and writing. I also enjoy plays, movies and traveling. Tell me all about yourself! 5490 ✉

Show Me New York—Trim, handsome, fun, romantic, cultured Philadelphia man (46). Seeks similar NYC woman for friendship. (Orchestra, art, dining, romance, ?) 3372 ✉

Kind And Caring—Jewish male PhD, 41, with a wide range of interests - seeks attractive, intelligent, petite woman for committed relationship. 3393 ✉

Catholic Lady Engineer—36, divorced, bicycle rides, hikes, museums, marriage-minded. Bio/photo. 5480 ✉

Asian Lady Sought—For romance and more. Considerate, caring man, 44, 5'7", Jewish, seeks slender, sincere Asian lady. I enjoy movies, dining, travel. Send note/photo. 5478 ✉

Father Of Two, Mid-Forties—Literate, musical, creative; looking for a woman who is self-aware and family minded to enjoy life's many pleasures with. 4486 ✉

Raven-Haired, Romantic Beauty—Feminine and accomplished, with a loving heart and great zest for life, seeks sincere, successful, intelligent, compassionate man, 46-56, who understands the true meaning of friendship and intimacy for a mutually loving relationship. 4504 ✉

Warm, Bright, Handsome—Professional man, late 30's, emotionally mature, witty, athletic, expressive. Seeks good-looking woman with heart of gold - and values ideas - for loving relationship. Letter/photo. 3385 ✉ ☎

CT Gal—Attractive, outgoing, Catholic professional, 35, seeks serious relationship. My guy: 30-40, caring, fun, emotionally mature, sense of humor, takes care of himself - would enjoy sharing life with me. Photo please. 4505 ✉

I Want A Man Who Shines—From within; daring, with integrity and open to involvement, creative, curious, sensitive and giving. I love the outdoors and animals. I'm sensual and passionate. I'm 35, well-educated and travelled, thoughtful yet spontaneous, gracious and beautiful. Note/Photo. 3405 ✉

What's Important To Me?—Having a relationship with a man that is loving, exciting, romantic, respectful and fun. I love conversations with smart, funny, active, aware people. I wake up happy. I am very sane, warm-hearted, fit, successful, well educated, attractive, 36 and Jewish. I am missing my male partner (30-46) to share a terrific life together. 3406 ✉

Serious-Minded But Witty—Warm, intelligent (Ivy) and attractive Jewish editor, 36, would make a great wife to a kind, aware, intellectually curious, stick-by-you "professional" man, age 32-40. We'll never be bored if you agree that feelings and ideas are more important than our hobbies. 3379 ✉ ☎

Single Dad—46, 5'10", physically fit, company pres. Interests include hiking, skiing, swimming, theater, ballet, reading. Looking for a committed relationship with a kind, intelligent, attractive woman, 35-40. Note/photo. 3407 ✉

A Fun Date In A Fun City—Uptown - drinks at Wilson's, dinner at Carmine's. Midtown - frozen hot chocolate at Serendipity's. Downtown - shoot pool, play miniature golf, try slot/car racing and dance. Hi! I'm 31, 6', athletic, great-listening, super-personable Jewish guy. You're bubbly, petite, classy, huggable and fun. Let's be friends. 3390 ✉ ☎

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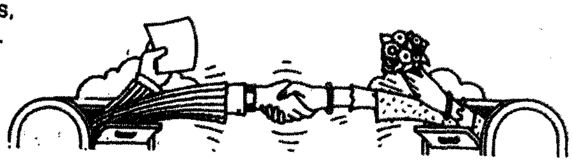
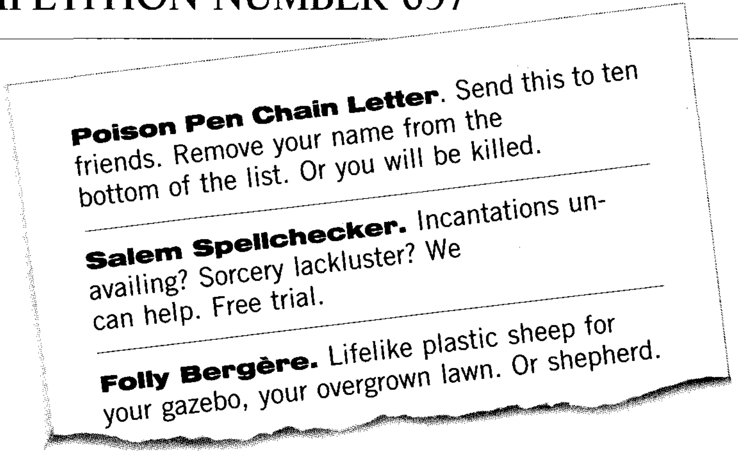


NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 697

BY MARY ANN MADDEN



Poison Pen Chain Letter. Send this to ten friends. Remove your name from the bottom of the list. Or you will be killed.

Salem Spellchecker. Incantations unavailing? Sorcery lackluster? We can help. Free trial.

Folly Bergère. Lifelike plastic sheep for your gazebo, your overgrown lawn. Or shepherd.

Above, ghastly classifieds. Competitors are invited to compose brief copy for one unwholesome product or service.

Results of Competition 694, in which you were asked to select a movie category and supply a line typifying the nineties.

Report: More late eighties than nineties here, but was it not ever thus? The Chinese year is 4689, and you've been writing 4688 on all your checks. No matter. It's still early. We saw women in the workplace (stop the presses). Men in beauty pageants (stop the dresses). Gory and explicit crime or horror (stop the messes). Outer space as commonplace. Mustard, for some reason. And the precision irony of R. Christenberry, below. Thank you for the giant sea change.

First Prizes of two-year subscriptions to "New York" to:

DOCUMENTARY: "Ulysses S. Grant: brilliant, innovative, chemically dependent."
Inside Story Staff, Chagrin Falls, Ohio

MUSICAL: "Check out this turf with wind 'n' rain
'N' wheat, like, blowin' down the plain.
The name it's got's too hard to say,
So, homeboys, just call this OK."
Anne Bernstein, N.Y.C.
also prize to: A. L. Colby, N.Y.C.

COMEDY: "Daddy, I want you to meet Godfrey. He's a forgotten man."
Robert K. Christenberry, Red Bank, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

GANGSTER: "Gino, go tell the designated driver to have the car ready in five minutes."
Mark Wolfson, Spring Valley, N.Y.

NOSTALGIA: "After graduation, why don't we backpack through Europe before deciding on these job offers?"
Louise Y. Garofalo, Bronx
sp. ment.: Marilyn Crystal, Scarsdale, N.Y.

POLICE: "Gimme a glazed doughnut and regular coffee to go in a non-Styrofoam cup."
Tom Moloney, West Milford, N.J.

And Honorable Mention to:

WAR: "Hey, soldier! Why so down in the mouth? You receive a 'Dear Joan' letter?"
Jan Leighton, N.Y.C.

MUSICAL: "All right, girls, lift your skirts. Higher, higher. Show me those quads."
Jack Ryan, N.Y.C.

DRAMA: "It's not because I found you in bed with my wife. It's because I found you smoking in my house. . . ."
Tom Frenkel, Sunnyside, N.Y.

FARCE: "But Mr. Gillman, you said being young and muscular had nothing to do with my getting this job."
Mitzi Marks, Princeton, N.J.

PRISON: "That's Maloney, the toughest guard in the joint. Last week he took away someone's cable box for a month just because the guy returned his clubs with mud on the putter."
Dan Schustack, Hillsdale, N.J.

SCI-FI: "I'm trisexual, sir."
Susy Scott, Solon, Ohio

GOTHIC: "Threat? Mais non, m'sieur le Terminateur. Merely a suggestion."
Barbara Burke, Ho-Ho-Kus, N.J.

LOVE: "I never thought it would turn out like this. Then when you cut in front of me on the unemployment line, and. . . ."
John Blumenthal, Rye, N.Y.

COMEDY: "You guys are the worst post-office policemen I've ever seen!"
Jeff Tenzer, N.Y.C.

DETECTIVE: "Yeah, coulda been a man, coulda been a woman. Equal opportunity, get it? Either way, we'll nail 'em."
David Brubaker, Carlisle, Pa.

DISNEY: "My grandmother is an arbitrageur; what's yours?" "Mine's a CEO."
Charles Librizzi, Atlantic City, N.J.
similarly: Lin Shafarman, N.Y.C.

SWASHBUCKLER: "Beware my sword. It slices, it dices, and it was made in Japan."
James Canfield, N.Y.C.

GANGSTER: "Don't move a muscle or this blade will send your aorta straight into Chapter 11."
Shirley Stoler, N.Y.C.

ESPIONAGE: "Forget all that. This time, we're teaming up with the Russkies to defeat an even greater threat."
Don Hauptman, N.Y.C.

WILDLIFE DOCUMENTARY: "Because of overtrapping, the wolverine is no longer found in the Wolverine State."
Oitre Ward, Raleigh, N.C.

FAMILY: "Pass the mustard, slut."
Tom Morrow, N.Y.C.

WAR: "Watch your back and keep that laptop dry."
Susan Moloney, West Milford, N.J.
sp. ment.: Shirley Brandsen, Zeeland, Mich.

LOVE: "We have it all, Rebecca—luck, passion, and a prenup."
Gene Duffy, Delmar, N.Y.
similarly: John Nolan, Hollywood, Calif.

DRAMA: "I still don't know why she left. I meant to say, 'Pass the mustard,' and instead I said, 'Do you practice safe sex?' "
Peaches Andersen, Joplin, Mo.

WOMEN'S PRISON: "Well, if it ain't Miss Trump Tower come to join us common folk. Bet she won't look so hoity-toity after she's been in *this* joint for a spell."
Patsy V. Felmet, Wintersville, Ohio

ORGANIZED CRIME: "Okay, Angelo. Lower 'im slowly—and don't let him drip."
Sheila B. Blume, M.D., Sayville, N.Y.

X-RATED: "It's the delivery boy; can I come in?"
similarly: Charles Almon, Brooklyn; Bob Burke, Scranton, Pa.

DOWN-HOME USA: "Let's hop in my new Chevy pickup and get on down to Pizza Hut for a double pepperoni and a couple of cold Bud Lights."
Louis B. Raffel, Northbrook, Ill.
sp. ment.: Rhoda Zimet, Queens

FANTASY: "If I don't get this engine started, my grandfather will never meet my grandmother, and then where will I be?"
K. Levett, N.Y.C.

DRAWING ROOM COMEDY: "Somebody of Horst's ilk could not possibly appreciate a fine mustard."
Amanda B. Shuart, Ho-Ho-Kus, N.J.
sp. ment.: Sandi Dietsch, Chicago, Ill.

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POLICE: "Here's how it is, Smitty: The commissioner's on my ass, the mayor's on the commissioner's ass, and the city financial-control board's on the mayor's ass . . . bottom line, you got 24 hours."

William Bayer, New Town, Conn.
sp. ment.: James W. Penha, Staten Island

PORN: "These ain't silicone, mister."

Kathy Cusatis, Peekskill, N.Y.

BUDDY: "Forget it, Sarah. Our friendship and your silver fox just don't mix."

Bill Duffy, Glens Falls, N.Y.

POLITICS: "Love you? John, you fool. There was a mike under the bed. I have it all—the ethnic jokes, the hairdresser imitation, all of it."

Richard Helfer, N.Y.C.

ANIMAL FANTASY: "For God's sake, don't hang up the phone. It's me, Sylvester. Your cat."

Trudy Drucker, River Vale, N.J.

TEEN: "Hey, I know—let's put on some performance art in that abandoned tobacco shed."

Dolly Hecht, N.Y.C.

WESTERN: "Where's my Range Rover at?"

Tom Vonah, Southampton, N.Y.

SCI-FI: "When they moved into town, we welcomed them, we thought they were just another snake cult; but they've taken over, there are snakes everywhere." "I hate snakes, did it have to be snakes?"

Pamela O. Davis, Brooklyn
sp. ment.: Bruce Karp, Hackensack, N.J.

WESTERN: "Ah ah. Wanasapi yuza pta wanasa kiwanis owapi Dakotah." ("Look, this buffalo hunt will give us enough food to last our tribe until spring.")

Bobby J. Ward, Raleigh, N.C.

DETECTIVE: "If you don't remember having been there, how do you explain that perfect fingerprint on the Cisco bottle?"

Dianne Moritz, Southampton, N.Y.

POSTHUMOUS LOVE: "You know, Janet, even when we were alive and married, we never saw that much of each other."

Keith A. Maxin, Pittsburgh, Pa.
similarly: Bruce Ellman, Sunnyside, N.Y.

HORROR: "It's something alive, carnivorous, and hideous—and it's growing in the Dust Buster."

Paul Katz, N.Y.C.

DRAMA: "Major Strasser's been vaporized. Round up the usual suspects."

John Foshee, Austin, Tex.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 697, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 8. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 11 issue. Out-of-town postmarks are given three days' grace.

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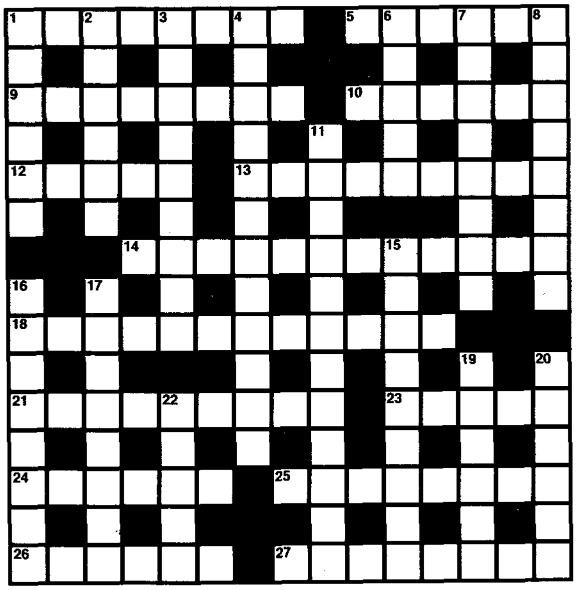
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Proverbially it's smooth. (8)
5 Oliver's equal. (6)
9 Corroborates there's a wild beast on the loose. (5, 3)
10 Employees on a Northern isle. (6)
12 Thin piece of wood I held like a truncheon. (5)
13 Complete change of view, on revolution? (5, 4)
14 Motel in sky north-east of this place. (6, 6)
18 Preserved after coming down like a flaming torch? (12)
21 Spotted country member. (9)
23 Push south to English coastal resort. (5)
24 Girl's claim to be an essayist. (6)
25 Shown legal document about old border raider. (8)
26 Rehearsal perhaps for a TT race? (3, 3)
27 Not quite as fit as a golfer would like to be. (5, 3)



DOWN
1 Peevishness doctor put down at first to American port. (6)
2 Clean tools in this shed? Just the reverse. (4-2)
3 Guiding the horses and brandishing pistol, I advance. (9)
4 Poor aunt Irene has nervous debility. (12)
6 Had a meal, we hear, with these players. (5)
7 Loaded workers circumnavigating top of factory chimney. (8)
8 Sea-dog in trouble? Get to the bottom of it. (8)
11 Regretting having to leave a viable business? (5, 7)
15 Girl finding a cosy home in Ireland, with Elizabeth. (9)
16 Islands exposed to blows. (8)
17 Sly, cruel cook working here? (8)
19 Smouldering rubbish dump from which speculators hope to make money. (3, 3)
20 Small boat requires careful handling. (6)
22 Leaving word in Paris. (5)

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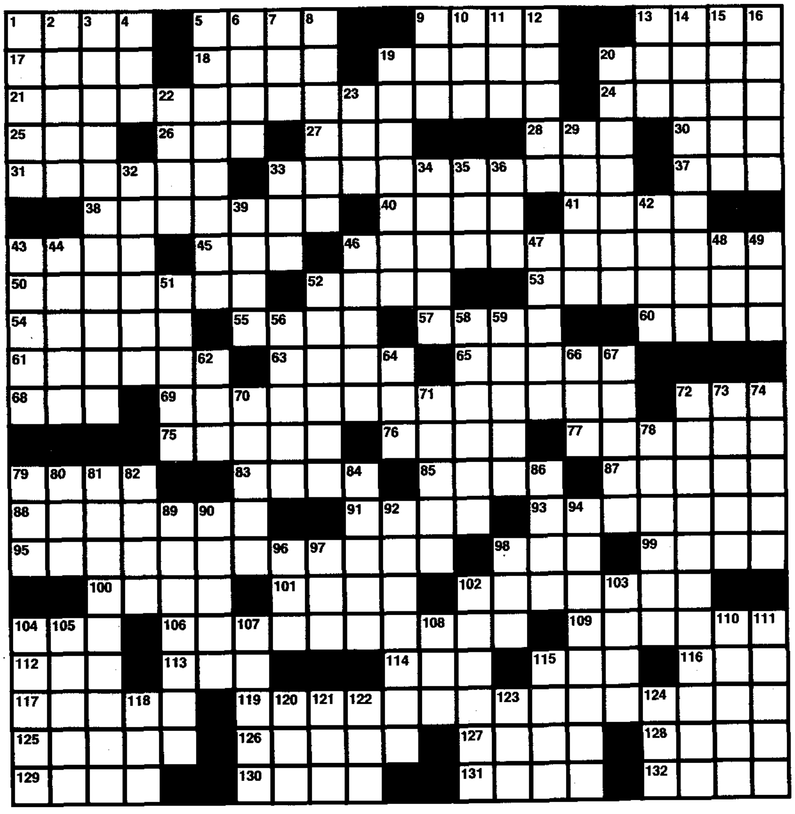
'ESSPECIAL PLACES' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 El ——, Texas
5 British airline, formerly
9 One of the Waughs
13 Wise —— owl
17 Not anear
18 Kett of the comics
19 Richard's veep
20 Playwright's opus
21 Scandinavian place
24 Lab vaporizers
25 Sea plea
26 Greek dawn goddess
27 "The Name of the Rose" novelist
28 Motorist's buy
30 Command to Rover
31 Nail polish
33 London place
37 Those elected
38 Advice columnist
40 Joanne's spouse
41 Utah city near Provo
43 Sitarist Shankar
45 Flight-board abbr.
46 TV place
50 Unyielding
52 Togs
53 Repair a painting
54 Message scrambler
55 Eurasian range
57 Abominable Snowman
60 Sicilian resort
61 Weatherworn
63 Ships of Noah's day
65 Strung sneakers
68 "—— Rosenkavalier"
69 African place
72 Miss Piggy, e.g.
75 Stan's comedy sidekick
76 Prefix with plasm
77 On key
79 Swordsman's wound
83 Choreographer White
85 Oboe, for one
87 High-strung
88 Grievances
91 Hoover Dam's lake
93 Knocked over
95 Maryland place
98 Kids' card game
99 Vittles
100 Weblike tissue
101 "Sidewalks of New York" start
102 Picks out
104 Shakespearean fuss
106 Greenland place
109 Cuban honcho
112 Filial relative
113 Decide, with "for"
114 Goat's remark
115 Vacuum's lack
116 Reel's partner
117 "Do You Know the Way —— Jose?"
119 Caledonian place
125 Nonpareils
126 Sacro's go-with
127 Ostrich's kin
128 Adjutant
129 Stationer's unit
130 Armada
131 Soapy water
132 Headliner

DOWN
1 Outmoded
2 River of song
3 Angolan place
4 Killer whale
5 Indebted
6 Oklahoma Indians
7 Ocean abbr.
8 Sculpted gems
9 Rue Morgue murderer
10 Topper
11 Afore
12 Line dance
13 Atelier output
14 Palatial place
15 With might
16 Condé and Thomas
19 Pounced
20 Leaves flat
22 Sharp-edged
23 Student's place: abbr.
29 End of a Stein line
32 Injured irremediably
33 Mex. matron
34 Impertinent
35 Sine —— non
36 Einstein's birthplace
39 Rebuke to Brutus
42 Art Deco designer
43 Sprinted
44 Put on a pedestal
46 Pouts
47 Author Jong
48 Directional suffix
49 Boston jetsam, 1773
51 "You —— Beautiful"
52 Neighbor of Norwalk
56 Arrested: slang
58 On cloud nine
59 Sierra Nevada lake
62 U.N. license-plate letters
64 "—— shall have music . . ."
66 Joseph C. Lincoln's Cap'n
67 "Inferno" poet
70 At —— for words
71 Scrawny one
72 Indonesian place
73 First symptoms
74 Gardeners' banes
78 Beliefs
79 Certain docs
80 Clay, today
81 California place
82 Apiary sight
84 Off the mark
86 Kind of citizenship
89 Early-sitcom family
90 Chaplin's image
92 Pertaining to insects
94 Treasured
96 Live-in animal
97 Cheering word
98 Said "I do"
102 Herpetology specimens
103 Supermarket push
104 Lady Nancy
105 Lorna of fiction
107 "—— the bag!"
108 Mideast org., once
110 Andalusian city
111 More eccentric
115 Served a winner
118 Escort's offering
120 Top of Guido's scale
121 Actress Ullmann
122 Bandsman Kyser
123 T.C.U.'s rival
124 —— Palmas



Solutions to last week's puzzles appear on page 78.

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